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- 6 St. Mary's Basilica
- 7 Bondi Beach
- 8 Surfers Shooting the Breakers, Bondi Beach
- 9 Surf Board Riding, Manly Beach
- 10 Floral Clock, Taronga Park Zoo
- 11 The Spit Bridge, showing Showboat and Sydney Heads
- 12 Central Railway Station

SERIES B—"MELBOURNE"

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- 14 Parliament House
- 15 The Public Library and National Gallery
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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

The open competition on Jan. 19 was judged by Mr. H. N. Jones, A.R.P.S., and the results were: *Advanced*: 1, E. C. Stead; 2, J. Phillips; 3 (Equal), Mrs. Leggett and C. H. Clarke. *Intermediate*: 1, Miss B. Austin; 2 (Equal), N. Youngman and Mrs. I. Bagnall; 3 (Equal), Mrs. I. Bagnall and Miss W. Schmidt. *Beginners*: 1, G. Schofield.

On Jan. 26, Dr. A. E. F. Chaffer provided the films for an interesting cine evening, and our members offer their thanks for his efforts. On Sunday, Feb. 7, members met at Wynyard. After seeing *Our Queen*, photographing the decorations and "blowing up" the balance of their Kodachrome on the floodlit buildings, they were pleased to spend the rest of the day at ease.

"With the R.A.F. Mobile Field Photo Unit in Normandy" was the talk given by Mr. J. R. T. Richardson, A.R.P.S., on Feb. 9, and it was very interesting to see the many reasons why civilians could not obtain a plentiful supply of film and photographic paper during the wartime period. D.M.

THE CAMERA CLUB OF SYDNEY

At our meeting on Jan. 12, Mr. J. Mitchell was guest judge for the Colour Slide Competition, which was held over from the previous meeting. Following his usual practice, Mr. Mitchell projected and commented upon each slide. He made the following awards: 1, L. Friend; 2, D. Brown; 3, F. Darso; HC, D. Brown. This meeting having been set down as a "Gadget" Night, members proceeded to demonstrate the various accessories they had built. These included a sliding copier for a Leica or similar camera, a B-C. flashgun, a "chair-a-pod", a tripod brace, and a simple device for adapting a tripod for use as a projector stand. Two members demonstrated items made from perspex. The first, a "dodger" with various shapes and sizes of cut-outs, was made from amber perspex, and it impressed members as being a useful and easily made "gadget". The second member demonstrated the use of perspex in making protective boxes for lenses and other applications.

At the meeting on Jan. 26 the main attraction of the evening was an Open Competition, which resulted: A Grade: 1, B. Gibbons; 2, K. Dietrich; 3, J. Hayes; HC, G. Silver. B Grade: 1, H. Gazzard; 2, A. Sutcliffe; 3, C. Heckford; HC, C. Heckford. At the conclusion of the competition a print analysis was conducted.

The following are coming attractions from our syllabus: *March 9*, One-Man Show by Mr. J. W. Metcalfe; *March 23*, Child Study Competition and Colour Competition Screening; *April 6*, Development of the Negative—Lecture and Demonstration by Mr. R. Nasmyth; *April 20*, Open Competition.

The club meets on the second floor of 302 Pitt Street, Sydney, on alternate Tuesdays. Visitors are always welcome. C.H.

Y.M.C.A. (SYDNEY) CAMERA CIRCLE

On Jan. 14, Mr. A. Eade judged the Colour Slide Competition. As Mr. Eade had not chosen the winning slides beforehand, members saw for themselves what a task judging can be. At the first showing, about seventy per cent. of the slides were eliminated. Those remaining were screened again, more being then eliminated. After about four screenings, the winners were selected and the awards were: 1, L. Friend; 2, R. Kefford; 3, J. Grunewald; HC, Messrs. Corbett and Atkinson.

Possibly because of its specialised nature, the C. V. Jackson Competition (New South Wales Early Colonial Historical Collection) attracted a disappointing number of entries on Jan. 28. The judge, Mr. H. N. Jones, A.R.P.S., made the following awards: A Grade: 1, J. Wright; 2 and 3, I. Fawdry; HC, B. Stavelly. B Grade: 1, R. Bromfield; 2, W. Glading; 3, K. F. Bailey. Mr. J. Wright was awarded the C. V. Jackson Trophy.

The evening continued with a display of the Tilney Prints. These were kindly loaned to us by the Sydney Camera Circle and were a gift to the Circle by Mr. F. C. Tilney, of England. The collection covers the work of leading pictorialists over the last thirty years. An interesting feature is the diversity of printing methods; bromoils, gum-bichromates, paper-negatives and bromides are represented, not to mention methods peculiar to individual workers.

March activities include: 11th, Lecture, "Portrait Lighting", by Cliff Noble; 25th, Competitions, "City at Night" and "Colour Landscape". D.N.D.

MANLY CAMERA CLUB

The first activity for 1954 was a meeting on Jan. 7, when short talks were given by three members of the club. Mr. Cohen's talk on the problems and methods of *Glazing* was much appreciated, many of the audience having experienced problems similar to those outlined by the speaker when glazing prints. Mr. Scotchmer's topic was *Photo-engraving*, and its various applications in the printing industry. The talk was illustrated with sample blocks and illustrations for both line and half tone.

The subject chosen by Mr. Laurie was *Exposure*, and he discussed the effects of various exposure times on fine grain film, and fast pan film. He also mentioned the exposure latitude of films, including single and multi-layer emulsions.

For the first open competition of 1954, held on Jan. 21, the visiting judge was Mr. J. Pinnock. The prints entered by H. Furnell were the best in this competition. Mr. Pinnock also demonstrated and described some of the current modern cameras available in Sydney. These ranged from single 35mm. cameras to comprehensive models with interchangeable lenses, taking roll film, sheet film, film packs and plates. A.R.L.

WAVERLEY CAMERA GROUP

We were fortunate on Jan. 8 in having Mr. R. G. Robertson as our lecturer on 3-D Photography. He was ably assisted by Mr. Harris, who acted as projectionist. Two standard projectors were used and the projected colour slides were viewed through polaroid spectacles.

Our competition, *Men at Work*, on Jan. 22, was judged by Kevin Aston, of the *Cameras* amateurs, who gave a helpful criticism of each print. It was interesting to note that the winner in A Grade just beat the runner-up by virtue of its better print quality. The results were: A Grade: L. G. Clark. B Grade: 1 and 2, F. Green; 3, N. Browne. L.G.C.

ST. GEORGE PHOTOGRAPHIC SOCIETY

Mr. Weedon presented a very entertaining selection of commercial movies on Jan. 11.

The meeting on Jan. 25 was conducted by Mr. Turner, who gave a talk, illustrated by many prints, entitled "Outdoor Photography", which offered useful hints on this subject.

The set subject for January was "Marine", and the results were: A Grade: 2, K. Ryan. B Grade: 1, 2 and 3, H. Minton; HC, B. Hamilton. H.S.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

I have no doubt that our February meeting was one of the most interesting and educational our members have ever attended. Mr. Barry Townsend, of Kodak Ltd., brought along a lecture entitled "Colour Facts, Part I", which, although more technical than most, was appreciated by all. Our Club recommends this lecture to all other societies. At this meeting we also enjoyed a lecture on "Control in Enlarging", delivered by Mr. E. Holden. We learnt a lot of little tricks which will be of benefit. I can honestly say that this was one of the fullest and most eventful evenings that we have had for a long, long time.

Of the two competitions held at this meeting, the first was a set subject, *Against the Light*, and the second was open. Mr. Townsend kindly judged both competitions and the results were: *Against the Light*: B Grade: 1, S. Hart, *Memorial*; 2, S. Hart, *Sunrise*. C Grade: 1, K. Caines, *Apollo*; 2, K. Caines, *Coming Down*; 3, K. Caines, *Coal Mine*. Open: B Grade: 1, S. Hart, *Pylon*; 2, S. Hart, *Beach Patterns*; 3, S. Hart, *Black Swan*. C Grade: 1, K. Caines, *Quay Side*; 2, K. Caines, *National Art Gallery*; 3, F. Roche, *Gunnamatta*.

An error in our last report calls for a correction. One of our judges for the November inter-club event was Mr. Cliff Noble—not Mr. Lofts, as reported.

Next month we will hold our Second Annual General Meeting and election of officers. This would be a good time to join the club. We meet on the second Wednesday of each month, at 8 p.m., in the Engineers' Room, at the Marrickville Town Hall, but plans are being made to meet fortnightly. 'Snap'

NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

The first meeting in 1954, held on Jan. 13, was devoted to a lecture by Mr. L. Goodman on Table-top Photography. Mr. Goodman said 'table-top' was a field in photography rather difficult to exploit successfully, as it called for a great deal of originality; whereas many other subjects were set-up ready to be photographed at an opportune moment.

The Club President, Mr. T. Wilson, assisted with a talk on the various cine equipment available and the devices employed, in titling and editing a film.

Thirty-two members entered a total of forty-four prints for open competition on Jan. 27. The results were: A Grade: 1, Mrs. Jackson; 2 (Equal), Mrs. Jackson and L. James; 3 (Equal), A. Dietrich and F.

Cowper. A new member, Mr. A. Clements, was welcomed.

The syllabus includes a Night Outing on March 3. The evening of March 10 will be devoted to a lecture on Pictorialism and to the exchange of negatives. The competition set down for March 25 will be an open subject, and this night will also decide the results of the Night Outing. E.S.

WOLLONGONG CAMERA CLUB

The monthly meeting was held on Jan. 18. As the keys to the Institute of Industrial Management Hall had been mislaid, we were late in starting. A discussion on coverage of the Royal Visit took place. Members are to do what they can and then pool results. An exhibition of gadgets brought forth Bob Jessop's 'pendulum timer' and Jack Gunn's 'dodgers'. An auction sale of surplus gear, with professional Stan Mitchell as auctioneer, enabled 'yours truly' to buy a graduated jar for 2/-, to the disgust of the owner and my own delight, as my existing one is doing duty mixing baby food. The print competition brought credits to A. Hargreaves and J. Gunn. P.L.L.

LISMORE CAMERA CLUB

The monthly meeting was held at Mr. J. Kaske's residence on Feb. 3. There was a fair attendance, quite a few members being absent due to holidays. It was decided to extend the activities of the Demonstration Night by processing rolls of film brought along by members, together with enlarging and printing. It was also decided to increase the stock of club equipment, and members were allotted the task of gathering various items.

At the annual meeting on Jan. 6, neither the President nor the Secretary stood for re-election. Mr. Harold King was elected President, Mrs. J. Kaske Hon. Secretary, and Messrs. D. Bonner and C. Burgess Vice-Presidents. Mr. Bonner was re-elected Publicity Officer.

The Club looks forward to another successful year's activities and welcomes newcomers who wish to join. Those interested can contact our Secretary, Mrs. J. Kaske, whose address is 33 High Street, Lismore. Tel.: Lismore 20, Ext. 38. D.J.B.

GARDEN ISLAND CAMERA CIRCLE

The first meeting of 1954 was held on Jan. 13. The competition for the night was *Portrait* and was won by W. Glading, with G. Smith gaining second and third. After the print judging and commentary, the quarterly colour competition was held, and the first award went to L. Friend, with G. Smith second and L. Hoggard third. This was our first colour competition and it aroused keen interest in the members. Our next colour competition will be held in May, so we will have plenty of time to expose some new slides.

Due to the holiday disorganisation, we did not have as good a showing as usual for our "Portrait" competition, but we hope to do better with the next monthly competition, which will be "Children at Play". The following month's competition is "Architecture", which will require a portfolio of three different architectural shots from each member, the award going to the best three.

On Feb. 3, a launch was hired to cruise the harbour and await the arrival of the Queen. Amongst those present were a number of members of the Y.M.C.A. Camera Circle, who utilised their cameras to the full. Our President, Mr. G. Smith, and Secretary, Mr. W. Glading, are to be congratulated upon the successful organising of the trip. L.H.

U.S.F.A. UNDER-WATER CAMERA GROUP

The Group held its first meeting (other than the inaugural gathering) at the factory of the President, Mr. Dick Barton, whom most *A.P.-R.* readers will remember for his guiding hand in other clubs. The Club's aim is to open up a new and exciting field to spearfishermen and amateur photographers generally—literally another world—every foot of which is a challenge to the ingenuity and imagination of its trespasser. Nowhere in photography today is it possible to get such a completely different display of scenery, colour and life.

To furthering this aim a universal watertight case was designed by Mr. Barton to hold all 35mm. and most roll film cameras of the same type, with full external controls for aperture, focus and shutter release, operating through neoprene seals. Rough sketches were placed in the hands of Greg. Morris to produce working drawings, and the case, or modifications of it, will be produced in the house of Barton Photographic Equipment on a share cost/labour basis by members.

Our activities will cover both cine and above-water camera work, and possibly the processing side also. The use and possible production of breathing apparatus for members will be part of this club's agenda.

Any camera enthusiasts who are tired of the usual 'mill work' should take this opportunity of participating in one of the most interesting branches of photography by contacting the secretary or coming along to the next meeting on Tuesday, March 23, at the Barton factory, 5-7 Prospect Street, Erskineville. Correspondence with anyone who has had experience in this field or has ideas on the subject would be welcomed by the Secretary, Mr. R. Cooper, Box 11, P.O., Randwick (Tel. FX4278).

ADAMSTOWN COLOUR SLIDE SOCIETY

Membership of the Society is limited to twenty-five and consequently there is already a waiting list. The Colour Slide of the Year Competition resulted: 1, J. Lawson (a technical study of an engine); 2, Dr. Opitz (Masonry, Port Arthur). The judge was Mr. Frank Tully of the Newcastle staff of Messrs. Kodak Ltd.

Enquiries should be addressed to the President, Mr. F. R. Craven, 10 William Street, Adamstown, N.S.W. Meetings are held every three months. F.R.C.

SOUTHERN SUBURBS PHOTOGRAPHIC SOCIETY (Melbourne)

A feature of the Society's activities in the New Year has been the holding of early morning photographic excursions through Melbourne on Sunday mornings. So far two have been held, and these have been voted a success by those who took part. Each excursion began at 7 a.m. and concluded about noon. The fascination of the sea seems to be irresistible, for each occasion has seen us at Port Melbourne and going home via St. Kilda.

Meetings this year have been well attended, our membership having increased slightly. One of the most interesting items was a talk by Mr. Russell Henry, the well-known artist, on painting and photography. Our Annual General Meeting is to be held on March 28.

Owing to private reasons, our Secretary, Mr. V. Tucker, has been obliged to tender his resignation. 'Vic' was one of our foundation members, and, due to his enthusiasm, we made early, sound progress. We are sorry that he has resigned. Correspondence should be addressed for the time being to the Acting Secretary, Mr. A. Lynton Crouch, 2 Horsley Street, Bentleigh, S.E.14, Victoria. G.O.B.

CANBERRA PHOTOGRAPHIC SOCIETY

Members have been busily engaged over the past few months arranging exhibitions at the club rooms. After the members' annual and invitation international exhibitions, an Australian invitation exhibition was staged during October-November. This featured the work of many of the well-known photographers from Sydney, Melbourne and Adelaide, and a group from the *A.P.-R.* Preparations were also made for a further display during February to entertain servicemen and visitors to Canberra during the Royal Tour. This will be entitled "Photography—Past and Present".

The latter exhibition deals with the development of photography over the past century, and is to be related wherever appropriate to the Australian scene. A selection from the Holtermann collection, and prints by Harold Cazneaux, Dr. Julian Smith, L. A. Love, J. B. Eaton, Herbert Ponting, and others are to be included. On the present day functional side, micrographs, macrograph studies of entomological slides, infra-red, forestry, fashion and press prints, as well as a group of colour prints (dye transfers and Flexichromes) are to be represented. We are very grateful to Kodak Ltd. for their assistance to us in the preparation of this ambitious exhibition.

Consideration is being given to conducting a series of lectures, particularly in darkroom technique, to build up the black-and-white section of the Society. With the departure from Canberra of several workers from this section, the pictorialists have become sorely depleted. The colour group, by contrast, continues to grow. A.C.R.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting was held at the Rural Bank's Social Rooms on Jan. 28. The subject for the black-and-white section was *Still Life*, and the winners were: 1, E. Roche; 2, D. Jukes; 3, N. Helliard. In B Grade first and second places went to A. Rosenwax and M. Steinberg respectively. The task of criticising fell to the lot of the President, Mr. K. Ottaway, who gave a constructive and interesting commentary on all the prints.

For the Colour Session, Mr. W. Angove, the President of the Colour Group, took the chair. The subject was *A Shot by Artificial Light*, and several members brought slides along to be projected. Mr. L. Buzza reported that the unofficial outing held on Dec. 5 was a great success, although the possibilities of obtaining good photographs was not very great. He suggested that now we should arrange to have an official outing. A.M.P.

BRISBANE CAMERA GROUP

On Jan. 25, Mr. Louis Hoffman gave us a personal movie show taken on his recent trip to the International Jamboree abroad.

We are looking forward to Feb. 22, when it is proposed to screen *The Nation's Tribute to Harold Cazneaux*.

Correction

VICTORIAN INTER-CLUB PORTFOLIO

In the Souvenir of the 1953 Inter-Club Competition (*A.P.-R.*, February, 1954) John Fried's Print of the Year, *Morning on the Danube*, was inadvertently credited to the Melbourne Camera Club. How this error crept in, despite the care given to such details, is difficult to understand, since we all know that John Fried has been for some years an outstanding member of the *Photographic Society of Victoria*.

The AUSTRALASIAN PHOTO-REVIEW



Editors:

KEAST BURKE, A.R.P.S., A.P.S.A.
Hon. Rep. Photographic Society of America

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An Invitation

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The A.P.-R. for MARCH, 1954 **135**

Counterchange Patterns

Counterchange is a well-known basic form of pattern much used by designers. If you take a chess-board, and paste a white disc in each black square and a black disc in each white square, then you are making a counterchange pattern. A modification of this technique is exceedingly useful in photography.

Suppose you are to take a portrait of a nurse in uniform wearing a white apron and one of those table-napkin things on her head, called, I believe, army-caps. If you place her in front of a brightly illuminated wall of pale tint, you will produce a high-key portrait. But if you stand her in front of a dark background, such as an open doorway inside a house, or a wall deprived of light, or dark trees, you have the beginnings of counterchange. You have, as it were, one black and one white square, with the white projecting well into the black.

Now, the essence of successful composition is the achievement of unity, that is, the binding

By **EDWARD RICHARDSON**

together of every part of the picture into a single whole. This is greatly helped by the "interlocking" effect of counterchange. You must not be content with the simple interruption of the dark background by the light figure. You must knit the whole together still more closely by bringing some of the dark into the light.

If the nurse had dark hair and dark eyes, this is partly done for you, provided that you allow them to show. But over the large expanse of white apron, is there any relief? Where can we introduce a dark tone? Suppose she holds a black medical-looking book in her hand? Or a small instrument-case? Or a dark teapot? Or, perhaps better still, a medical journal—itself a counterchange pattern of dark print on a pale ground.



INA WATSON

Sunday Evening

The rudiments of counterchange are seen in this picture as the dark bars of shadow on the white architectural background, countered by the white bars of light on the seat in the foreground.



A. L. GOOCH: *Tender Interlude*

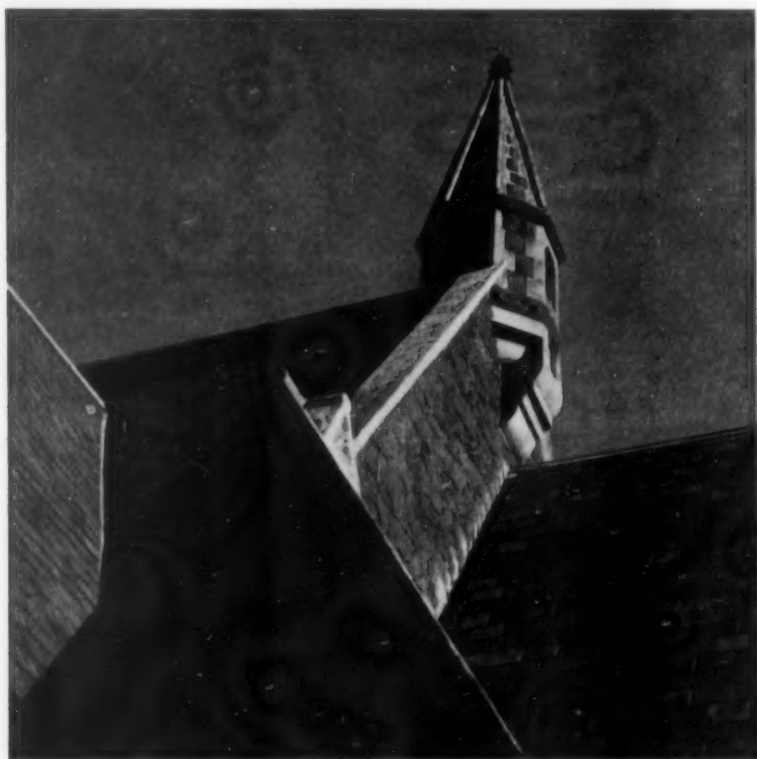
In this picture the centre of interest, as determined by the area of maximum contrast, is well placed on the right-hand lower third. This makes the white dog the dominant figure, and his black counterpart contributes largely towards the success of the composition.

You can go further and introduce more light tones into the dark background. A white surgical bin may be dimly visible behind her, or a deeply curtained window. But here another principle arises. Is your photograph to be purely pattern?

A chess board is purely pattern. Each square carries an equal emphasis, and the eye does not rest any longer on one than on another. There is no centre of interest. But most photographs are conceived as something more than pure patterns. While pattern may be used to give unity, this is further emphasised by concentrating the interest on one part of the picture. Too much counterchange defeats this.

So, in our example, we shall not place too many light tones in the dark background. It will also be best to decide at the outset which is to have the greater emphasis—the white or the black. As it is a portrait of the nurse, obviously in this case the white must be emphasized, and details must not be introduced too freely into black, or the attention will be diverted to them.

It will generally be found that the greatest amount of counterchange should be used at the centre of interest. Thus, we have the black background, white head-dress, black hair, pale forehead and dark eyes, all fairly close together in the picture, and near the



H. CLEVELAND: *Angles*

In this example the counterchange is developed from superimposed geometrical figures.



D. M. SAUNDERS: *Monday*

An excellent example of counterchanged patterns. Upon the general theme of a line of white sheets against a dark background is superimposed the repetition pattern of a dark line of clothes against the white sheets. The theme is repeated again in the foreground shadows.

centre of interest—the face. This is the old advice “Place the highest lights and the darkest darks together at the centre of interest”.

Although we have taken a portrait as our chief example, it would be entirely wrong to confine counterchange to them. The principle is of the greatest use in outdoor pictorial work, as the illustrations show, and also in still life.

If we have a church spire, white in the sun, we shall be happy if we can place it in front of a tall dark cloud. Or if the spire is in silhouette, we try to arrange a white cloud behind it, and to surround the cloud by a patch of blue sky, rendered dark by a deep yellow or even red filter.

Pale hued trees will be photographed against a dark wooded background, with sheep or pale cattle in the distance to break into the tones of the woods. Dark trees are well seen beside light-toned water or open country. Once the principle is grasped, its applications are endless, and the interwoven play of dark and pale can be varied by exposing under different conditions of weather and lighting with, if necessary, a judicious choice of filter to accentuate the desired contrast of tones.

(*Amateur Photographer*, Sept. 18th. 1946)

Portraiture with the Camera

I think more film is exposed on the human face and figure with less satisfying results than on any other subject we care to mention. We see prints from the backyard 'Come on, Smile!' group through all stages to the highly finished and technically proficient professional portrait. But our concern of the moment is with the serious amateur who tries to make portraits but just cannot hit the mark.

What qualifications does one require in order to make a success of this very interesting field of camera work? I would place first on the list a maximum amount of patience coupled with a genuine desire to take portraits; secondly, a great deal of tact and an interest in our fellow creatures sufficient to overcome any shyness on the part of the model or sitter and, lastly, a good knowledge of the play of light on a human face.

The ultimate in a portrait is one which gives a feeling of pleasure to the viewer, even if the model is unknown to him. A portrait may be a good likeness but yet fail to arouse in the viewer any feeling of pleasure at all. It can also shout 'I'm alive' but be quite

By D. McDERMANT

(PART I)

unlike the sitter. However, when both factors are combined to make a good likeness with character, then you will have something that will give pleasure to yourself and to all who view the finished print.

Much has been written about lighting for portraiture, mainly along the lines of "Place a light here, balance it with another there, and we have portraiture". How easy it all sounds! To my way of thinking, a thorough

Fig. 1

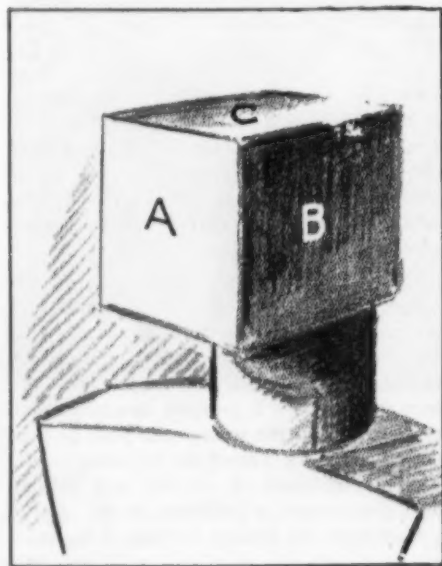


Fig. 2

knowledge of the form of a face, and what happens when light strikes it, is very necessary before one can successfully light *any* face. Just as an artist when drawing or painting a portrait has to feel and search for the underlying bone and muscle structure of the face, so the photographer should feel for that bone and muscle when painting with light. Let us now study the face in detail.

In Figs. 1 to 4 you can see the evolution of a head in a three-quarter position. This shows off the form to best advantage and is one of the most commonly used viewpoints. In Fig. 1 we have returned to the simple basic shapes—the cube and cylinder on top of a wedge; the cube, of course, representing the head, the cylinder the neck and the wedge the shoulders. The frontal plane 'A' of the cube represents the plane of the eyes, nose and mouth, while plane 'B' is the side of the head, and 'C' the top. The benefit obtained from the study of basic forms can now be seen. It is a simple matter to light these three elementary planes to show their shape. A single light directly in front of plane 'A' must keep plane 'B' darker and thus show the difference between front and side, while the shadow thrown on the cylinder by the cube helps to show the curve. Now the same lighting on the human face will act in a similar manner as shown in Fig. 4; we still have the frontal plane in full light, while the side is in shadow. Remember, always, the head is not egg-shaped and must not appear as such in your photographs. More accurate blocking-out of a head is shown in Fig. 2, and this basic form must always be looked for in every face you have in front of your camera.



Fig. 3

Let us now study 'James' in Fig. 3 in detail —'James' is an excellent model (being a plaster cast of a face without detail); he cannot move. We will look for the construction under the flesh and note the superficial structure which makes one person different from another. The forehead is a hard, bony, slightly-curved plane which changes suddenly at the temple and goes towards the back of the head. It is from this spot that we will follow the edge of the shadow down from the hair to the eyebrow, along the bony edge of the eye cavity towards the ear; thence along the cheek bone towards the mouth and finally to the sweep down to the chin. Now, in lighting a head, this division must be seen and felt for with the placing of the lights, whether it be a three-quarter view, full face or profile. Compare Fig. 3 with Fig. 4. In the latter illustration of a human face the shadow line is not as distinct, but it is there.



Fig. 4

In the frontal plane we have the most important portions of the features, namely the eyes, nose, mouth and chin. The eyes share with the mouth the honour of being the most beautiful and expressive parts of the face and



Fig. 5



Fig. 6



Fig. 7

great care should be taken to see that they remain so.

The eye, Fig. 5, is rather complex in nature. At the base of the forehead we have the eyebrow. From this a plane goes into the eye cavity finishing at the top curved plane of the eyelid. This cavity varies enormously in people; from the very deep set eyes usually found in a man, to the feminine eye that lacks any cavity at all. Deepset eyes usually cause most trouble, care being needed to keep the cavity from being a shapeless black mass. Careful lighting, plus enough exposure to ensure getting detail on the negative, should cover that problem. The top eyelid, being of soft flesh and of a curved nature, presents a little difficulty but the main point to ensure is that the small light area which appears is not lost in developing and printing.

Beauty in the eye is the iris; this is by far the most difficult part to portray. We can light all planes of an eye to show its form but we cannot change the colour or structure of the eyeball itself. Firstly, the white of the eye is far from being pure white and should be shown by a tone. The small highlight in the pupil is the only pure white spot I leave in a face. The pupil of the eye is surrounded by the iris which, in turn, is enclosed by a dark edge. In a portrait we should be able to see the combination of pupil, iris and edge, but, because of the colour of the iris, the lights and the type of film being used, it is not always easily reproduced, so a small amount of dye retouching is sometimes necessary to ensure the separation of tone. A point to be carefully watched is the position of the highlight on the pupil; it should be high and on the same side as the main light. If it is central the eye will have a dead, glassy look. Never let one of your portraits out without that highlight; put it in if you must but make sure it is in the correct position. The lower eyelid recedes slightly into the eye socket and a dark shadow should be watched for under the eyes, especially in older people.

If the mouth looks cold and bloodless in a photograph it is usually the result of bad lighting. People's mouths vary greatly, from the thin tight-lipped variety to the full clearly-modelled kind; but through all shapes and types one thing remains common to all—the form. Let us start at a point in Fig. 6 just below the nose and follow the slight depression down to the top of the upper lip. This then

curves down and in towards the lower lip, meeting it in a very definite line. The plane of the lower lip now curves out and down; then, in some cases, it goes underneath to form a definite plane under the lower lip. Now, in lighting the lips to show the form we must keep the underside of the top lip in shadow while keeping the top of the lower lip lighter. In this way we can see the definite shape, as a shadow is usually formed under the lower lip, and this helps it to protrude as it should. The lower lip should have a small highlight to give life to the lips and this is easily obtained by asking a man to wet his lip just prior to the exposure, or in the case of a young lady to touch up the lower lip with a very slight application of cold cream. A smiling mouth can cause trouble because teeth show. Should these be slightly deformed they may look ugly and will need a lot of retouching. It is far better to try for a pleasant expression than to give yourself a lot of handwork afterwards. Finally, remember the lips are soft and pliable, and they should be shown as such.

The most definite part of the face is the nose, although the basic shape of the nose is very simple—it has four planes to light correctly, Fig. 7—it can become very troublesome. The frontal plane which starts between the eyes, runs down a bony ridge to a soft bulbous end, thence to the under plane which is triangular in shape and in towards the upper lip. In this plane the nostrils are situated. Finally, we have the side planes; these extend from the frontal plane towards the cheek. By returning to the lighting of basic shapes we can very simply ensure that the frontal plane catches the main light, while the side and under-plane are in shadow. Unfortunately, since the human nose varies in size and shape—some small, some large, others hooked or upturned—the same lighting cannot be used for all. Examine the nose lighting in Figs. 3, 8 and 9, and you will see three methods of dealing with the nose shadow. These lightings were used almost without exception by the Old Masters of painting such as Rembrandt, Frans Hals and Velasquez, to mention a few. Broadly, they consist of a frontal light, not too high, which throws a small shadow directly under the nose, the sides being slightly darker than the frontal plane. By moving the light slightly behind the model the side plane becomes



Fig. 8



Fig. 9

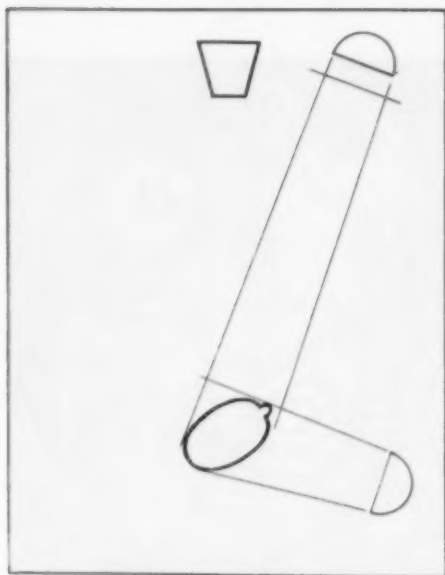


Fig. 10. Note how the frontal plane receives light from both lamps, while the side plane is illuminated only by the fill-in lamp.

more pronounced, as seen in Fig. 10, but care must be taken to see that the cast shadow of the nose does not spread over the cheek. In the third version, the nose shadow is taken right across the cheek to join with the shadow side of the face. To my way of thinking, a cast shadow on the cheek looks bad; so never use a light midway between Figs. 8 and 9.

The final, distinctive part of the human face is the chin, which like all other portions has a definite basic structure. From under the lower lip the chin protrudes as part of a hard bony sphere which curves down and under to join the neck. The chin of a man usually has a cleft or a slight division in the frontal plane.

Let us now concentrate all our acquired knowledge of the facial characteristics to the job of taking a portrait. At first the lighting of the planes must be consciously thought out, but the more portraits one takes, the more subconscious this selection becomes. First, there are open to an artist or a photographer, two distinct methods of approach to a portrait. One we will call the 'direct' method and the other the 'studied' method. In the 'direct' method the artist paints direct from the model on to the final canvas, trusting to his knowledge and craftsmanship to carry the painting to a successful finish. The simile is the studio

type photograph where the operator has to obtain the best possible results with a person he has never seen before. It is experience and first class technique that carry the day here. However, before one can tackle this type of work successfully it is necessary to practise the 'studied' type. In this the artist makes numerous sketches and drawings before laying out his final composition on the canvas, and the photographer can follow his example. It does not matter how rough our sketches are; their main point is to help us decide on lighting and composition before attempting the photograph. Character studies most definitely come in this category but we are not concerned with them here.

It is essential that we consider the figure and the background together. They must harmonise, not clash. One can imagine the incongruity of a glamour girl in a junk-room setting. It is not necessary to have a great number of backgrounds, as much can be done with a light grey sheet pulled taut. Wall papers and curtains are also very handy. For background effects and simplicity the best suggestion I have is to study the Old Masters of portrait painting. Having now decided on the background and the tonal values, we can get out the lights and camera and await the model.

For your first few attempts at 'studied' portraiture select a model who has great patience and sympathy towards you and photography. A fellow camera enthusiast, especially if also interested in portraiture, is good; but better still, if procurable, an artist's plaster cast of a head, or a shop window model. They at least cannot tell you to hurry.

Now the background is up, the model seated or plaster cast in place, and the three lights ready. I believe in starting with three lights. You cannot drive a car with only one wheel, so why handicap yourself with only one light. Provided they are used correctly three lights should give no trouble. You have decided on three-quarter view to start with, the main light is switched on and where do we go from there? I am not going to start by telling you to keep the main light 45 degrees from the camera and 7 feet high. To me figures mean nothing so far as lighting a face is concerned. I am more concerned with the light meeting the planes of the face at the correct angle for the particular pose in question.

(To be continued in April issue)



E. F. STRINGER LANDING STAGE

Studies in
SHIPPING AND MARINE

E. F. STRINGER THE PIER CLEANERS





A. L. GOOCH SQUALL CLEARING



L. W. HAWKE A GREY DAWN

A. L. GOOCH CALM



K. J. TESTER AUTUMN ELEGY





M. SHEPPARD THE SCULLER



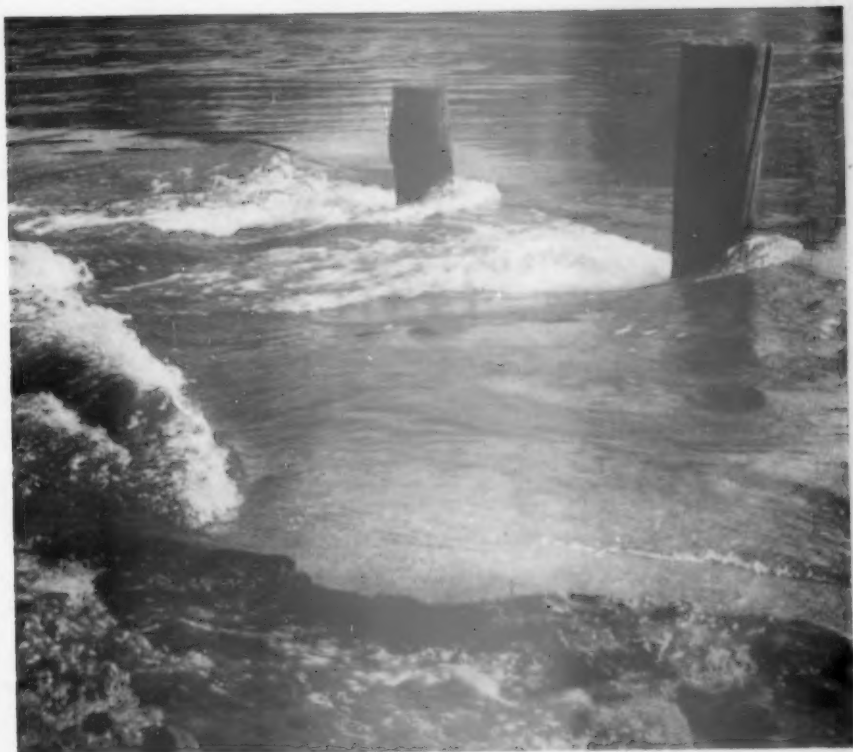
G. WINDLE HIGH AND DRY

R. V. JUDD KATHLEEN GETS READY

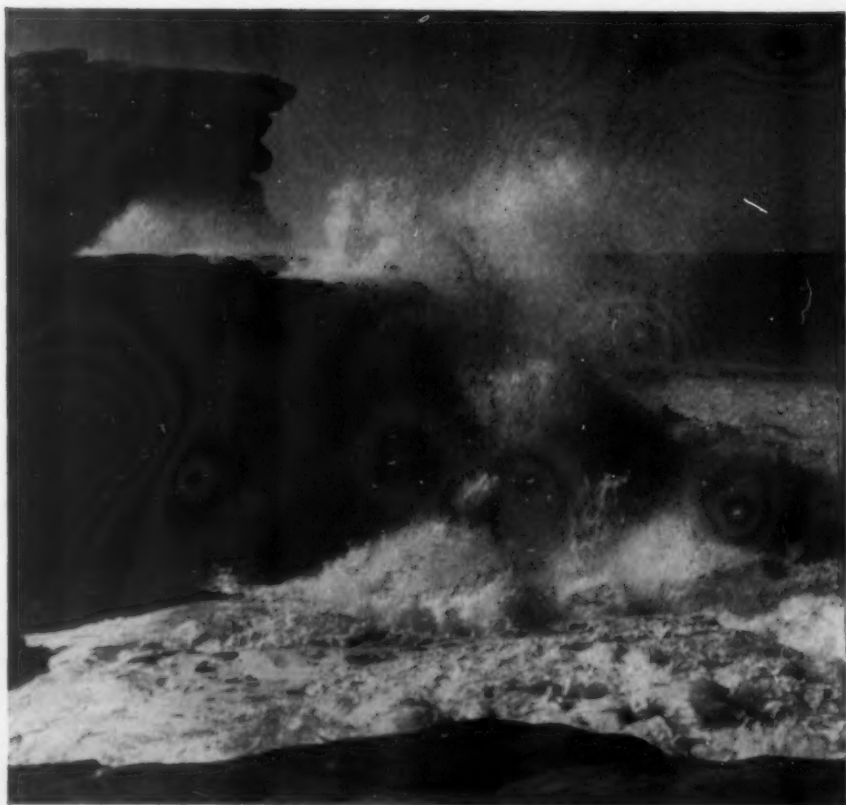


A. B. MADDOCK RIVER MUD





H. GRENENGER SWOLLEN WATERS



H. C. DEVINE IMPACT

M. J. McNAUGHTON SPARKLING WAKE



Photo-progress in 1953*

Photography continued to grow as a service to mankind and to become an integral part of our national and international culture. There was a marked progress in world-wide photography with respect to the manufacture of products for both domestic and export markets; the applications of colour, stereo and wide-screen processes; and amateur, professional, industrial and scientific applications of photography.

Two events of international importance in photography were the Coronation of Queen Elizabeth of Britain and the Centenary of the Royal Photographic Society. The Coronation probably had greater world-wide photographic coverage than any single event in history, and the International Conference on Science and the Applications of Photography held during the Centenary brought together many leading world authorities in photographic science, cinematography, colour photography, scientific and technical applications, photomechanical processes, the history and literature of photography, and photographic training.

Various surveys made during 1953 indicated a continued growth in amateur still and motion-picture photography, in colour, black-and-white and particularly in stereo; a new interest in home darkroom activity; extensive technological improvements in electronic flash equipment and techniques; 16mm. movies in industry and science including stereo; and an increased use of 35mm. colour films in miniature cameras with a diminishing use of black-and-white films. In the production of theatre motion pictures, the new colour negative-positive processes were used more extensively while many new pictures were made or scheduled for production by 3-D or wide-screen processes with or without stereophonic sound. The production of special films for television increased markedly over the year 1952.

By **GEORGE T. EATON†**

(PART I)

Amateur and Professional Still Photography

Many new miniature and roll-film cameras were introduced during the year both in the United States and abroad. A comprehensive review of available new cameras appeared in the November issue of *U.S. Camera Magazine*. An informative article was that by Beaumont Newhall which was published in *Modern Photography* (17: 76, July 1953) entitled "History of the 35mm. Camera."

A new 35mm. camera featured a wide-angle lens which covers an angle of 64 degrees, 21 minutes. A series of three Kodak cameras introduced in the U.S.A. included the versatile Chevron camera for either 620 or 828 roll film, the Bantam RF camera for 828 film, and the Brownie Holiday camera, a box-type 127 size. A new model of the Kodak Pony 135 with easier film loading was also introduced. The new Graflex "22" 400-F was marketed.

In Germany the expansion of manufacturing facilities has apparently continued as evidenced by the introduction of many more 35mm. and roll-film cameras. Some of the innovations are a model for rapid sequence picture making, a double-frame sequence camera, and several new single-lens reflex cameras. Many new features are incorporated in the new models of twin-lens reflex cameras. Special lenses for use on a variety of cameras include the 135mm. *f*/4.5 Albinar lens for both 35mm. and 2½" by 3½" cameras; the Apo-Lanthar with either 150mm. or 210mm. focal length and the Piesker Accessory Lenses ranging in focal length from 40mm. to 180mm.

A number of new Japanese cameras appeared on the American market during the year. A telephoto lens for use on certain 35mm. cameras was marketed also. A series of new cameras was marketed in Switzerland, as well as a 50mm. *f*/1.8 Kern Switar lens claimed to be the first true apochromatic lens ever offered with a general-purpose camera.

*Reprinted from *American Annual, 1954, Year Book of the Encyclopedia Americana*. The original article has been condensed by the omission of certain paragraphs which mainly related to specialised equipment of U.S. origin. These paragraphs may be inspected at the Editorial Office.

†Technical Staff Assistant, Kodak Research Laboratories, Rochester, New York.

New cameras imported from England include the Six-20 Brownie Model D flash camera, the Kodak Brownie 127 and the Ensign Auto-Range 16-20 Camera which will make 16 exposures on 120 film.

Two view-type cameras available on the American market have improved versatility. On one of them both front and back can be adjusted, with the axis of each calibrated from zero to 180 degrees, and the other is designed to provide complete interchangeability of components.

Additional lenses that should be mentioned include: the new Leica Summicron 50mm., $f/2$ lens; a Kodak 12-inch, $f/4.8$ Ektar in No. 5 Ilex Universal synchro shutter; and a 28mm., $f/3.5$ Retrofocus R11 28mm. wide-angle lens. The "retrofocus" lens is based on the use of an inverted telephoto system providing extra-long back focus which permits its use with single-lens reflex cameras. The angle of view is 74 degrees. Of interest is the article "Let's Look at Your Lens" by Robert B. Houck (*Photography*, 32: 48, June 1953) which is a lay account of lens characteristics and including aberrations, astigmatism, pin-cushion distortion, field curvature, coma effect and lateral colour aberration.

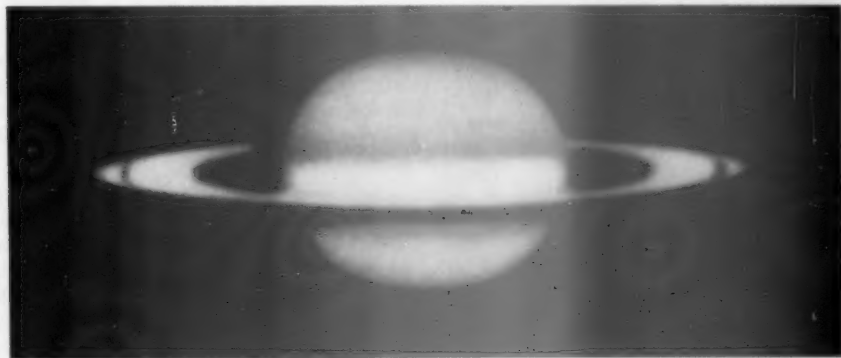
In the professional still-camera field, a new introduction was the Kodak Master, an 8 by 10 view camera, which is adaptable for use with a wide range of professional lenses.

Practically all new cameras introduced during the past year have been equipped for flash photography, mainly with the battery-

condenser (B-C) units. However, there was a very intensive development in electronic flash equipment during the year. One of the units introduced is designed to increase the number of flashes by 50 per cent. A synchroniser introduced for conventional flash is believed to be the first B-C unit to permit electrical synchronisation of solenoid-actuated camera shutters with the peak-light output of the flash lamp. An article "Report on Speedlight" (*U.S. Camera*, 16: 4856, February 1953) discussed and illustrated electronic flash units. Of considerable interest in industrial and scientific work is the new double-flash light source devised by Edgerton, Germeshausen and Grier, which permits exposing two images of a moving object on a single sheet of film at accurately timed pre-set intervals ranging from zero to 100 microseconds ($1/10,000$ second) to provide easy calculation of the average velocity of objects.

Several new projection devices for 2" by 2" transparencies included several slide projectors and a new daylight projection screen which, it is claimed, allows a brilliant image in dull daylight.

Several new exposure meters of varying types were described during the year, both abroad and in this country. These and others are very well reviewed in an illustrated article "Report on Exposure Meters" by Ford Bancroft (*U.S. Camera*, 16: 67-74, July 1953). The newest meter described in the literature is the Norwood Director with Color-matic control—here a direct aperture



Saturn in blue light photographed with the 200-inch Hale Telescope at Mt. Palomar.
Mt. Wilson and Palomar Observatories

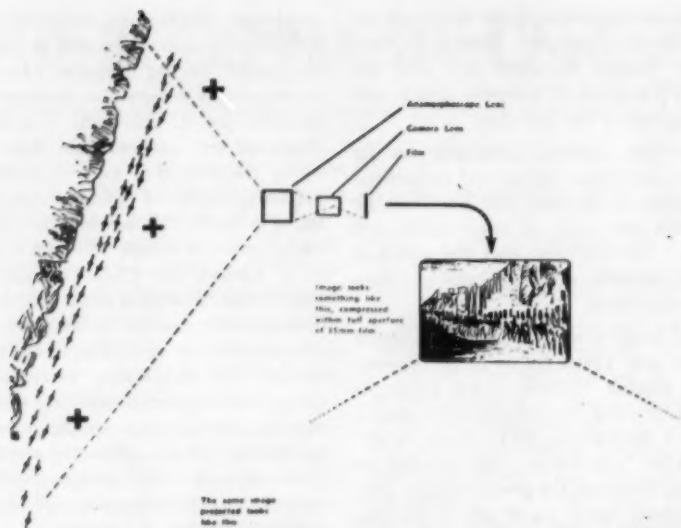


Diagram of CinemaScope Process.—The anamorphic lens compresses a wider angle of view onto the standard 35mm. frame to produce a distorted image, which, on projection with another anamorphic lens, requires a wide screen to reproduce the original scene.

"American Cinematographer," March, 1953, and 20th Century-Fox Film Corporation

reading is obtained for 35mm. Kodachrome and Ansco Color films.

The design of new enlargers produced during the year tended to confirm the claim for increased interest in home darkroom activity since they were designed to handle negative sizes from 24 by 36mm. up to 2½ by 3½ inches.

New filters for special uses are said to be made of "optical-grade plastic" and able to resist continuous heat up to 140°F. and intermittent heat up to 250°F. They are not affected by photo chemicals and can be washed with soap and water.

Kodak Limited introduced the Kodak P-2000 Pan Plate with an exposure index of 500 to daylight, and 400 to tungsten when processed as recommended in Kodak Press Contrast Developer.

In the photo-finishing field, the Kodak Continuous Processor Model 3 was introduced, which was stated to be capable of processing 24,000 prints in an 8-hour period. The machine accepts simultaneously three 500-foot rolls of either single- or double-weight paper each 3½ inches wide, develops, fixes and washes the prints in deep processing tanks which are continuously replenished with chemicals to ensure constant quality.

Amateur Moving-Picture Photography

In this field several new 8mm. moving-picture cameras were announced. These include the Kodak Brownie Movie Camera with an $f/1.9$ lens.

Several new lenses were introduced for use with both 8mm. and 16mm. moving-picture cameras. In the 8mm. class were: the Berthiot $1\frac{1}{2}$ inch $f/1.9$ telephoto lens; the Elitar $1\frac{1}{2}$ inch focusing telephoto lens; and the Elitar 7mm. $f/2.5$ wide-angle lens. In the 16mm. field were the Dallmeyer Telephoto Lens with 10-inch focal length and $f/5.6$ aperture; and the Zoomar Corporation $f/2.8$ cine zoom lens for 16mm. cameras which permits a variation in focal length from 25mm. to 75mm.

Several 16mm. projectors included: the Kodascope Royal Projector and the Kodak Analyst. Several 16mm. sound projectors were also announced, including three new models of the Kodascope Pageant Sound Projector designed especially for the audio-visual field.

Professional Motion-Picture Photography

Some indication of the extent of the international circulation of motion pictures can be gleaned from the fact that 190 feature films were approved by the Netherlands Censorship Board in the first six months of this year. Of these productions 108 were American, 17 British, 17 French, 18 German, 10 Italian, 5 Austrian and 14 from other countries.

To facilitate the production of 16mm. professional films, a new focusing optical system was announced for the Auricon "Super 1200". Used with a reflex telephoto-finder, an accuracy of 0.0001 inch is claimed. A 600-foot magazine was also available for the Auricon Cinevoice 16mm. Sound Camera to provide the professional film maker the advantages of bulk negative supply. A zoom-type finder designed by Fred Parrish of Hollywood for some 16mm. cameras is calibrated from 15mm. to 6 inches.

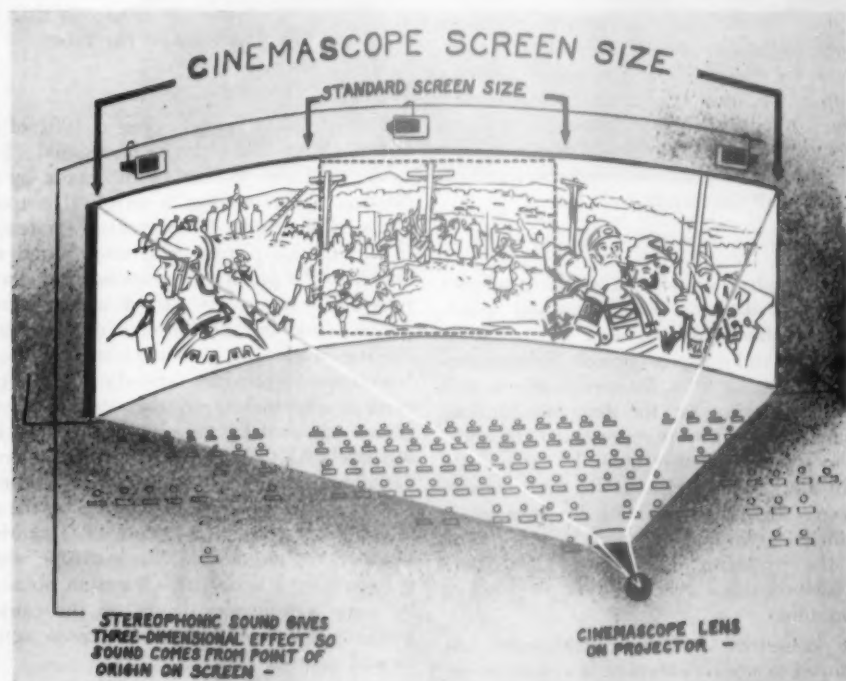


Diagram showing relative sizes of standard and Cinemascope screens.
"American Cinematographer," March, 1953,
and 20th Century-Fox Film Corporation

A built-in exposure calculator for motion-picture cameras was described by the French engineer and inventor, A. C. Coutant, to measure accurately the luminosity of all points of the scene by exploring selectively, the whole image in the film plane with a sensitive probe consisting of small photocells. The Essoldomatic Control device for projection rooms turns on the projector arc, automatically performs the projector change-over, shuts down the outgoing projector, and at completion of the film, operates the house and stage lighting.

In the current debate on the merits of 3-D or wide-screen processes, attention is being given to the projection of regular motion pictures on whatever screen may come into general use. In this connection the all-purpose Empire Screen designed to accommodate regular, 3-D, or wide-screen films is the aluminized type, curved to a depth of 3 feet in the centre, tilted backward 12 degrees from the vertical, and masked to any required vertical-horizontal ratio by push-button-controlled black borders. A wide-angle camera is designed to produce pictures that can be projected employing a standard projector without the use of an anamorphic lens. The camera is mounted on its side and provides an over-size negative, on 35mm. film, approximately 70mm. in width. This negative is reduced in printing to standard 35mm. film to give a frame having the width of the present standard but only half the height.

Television

Photography has become an integral part of television planning, production and broadcast. Still photography is used extensively to make slides and opaques (prints), for commercial messages, for titles, for special effects, and for scenic studies for the designer. Motion-picture photography is represented, in addition to standard feature films, by films made specifically for television, for commercial messages, for integration with live sequences, and for background projection. It is estimated that the television recording process alone used two-thirds of a billion feet per year of 16mm. film.

Of considerable interest although not developed to a practical stage, is a possible use of an electronic camera in making films as a television intermediate process. The electronic image can be recorded photographically

and the camera may provide a greater measure of operational flexibility.

Karl Freund claimed better photographic quality and more flexibility in film editing when audience participation 'live' shows were photographed with three motion-picture cameras and overhead lighting in the presence of the audience as compared to the use of television cameras. The Signal Corps has developed a complete mobile television unit to meet training and operational requirements of the Army.

In connection with theatre television the AB-Pathe broadcast the coronation of Queen Elizabeth in London theatres with 18 by 24 foot pictures with good clarity in both close-ups and distant scenes. The J. Arthur Rank organisation pioneered the first big-screen television demonstration in West Germany at Dusseldorf on March 14. Although not ready for commercial use, further progress in the development of the Eidophor system of theatre television has been accomplished. The system is based on the Schlieren optical system and the Eidophor layer which provides a light-storage effect more efficiently than the phosphor layer on cathode ray tubes.

Stereoscopic Photography

Following the introduction in 1952 of the Cinerama and the three-dimensional (3-D) motion picture "Bwana Devil" made by the Natural Vision process, a technical eruption occurred that stirred the greatest excitement in the motion-picture field since sound was added to the picture 25 years ago. Cinerama provides a very wide curved screen, stereophonic sound and the illusion of depth without the use of viewing glasses while the Natural Vision system provides three-dimensional pictures on a normal screen when special viewing glasses are used by the observer. Almost immediately RKO-Pathe, MGM, Warner Bros., Columbia and Universal started to make feature pictures with systems based on the use of the Natural Vision 3-D camera. Twentieth Century-Fox announced CinemaScope which is essentially a simplified Cinerama obtained by using anamorphic lenses on the camera and projector to produce a wide-screen picture viewed without glasses.

* * *

Part II of "Photo-progress in 1953" will appear in the April issue.



O. TRUCHANAS: *Undisturbed*

An Album of Trees

M. J. McNAUGHTON: *Once a Lovely Tree*





D. M. STROUT: "... And Lifts Her Leafy Arms ..."



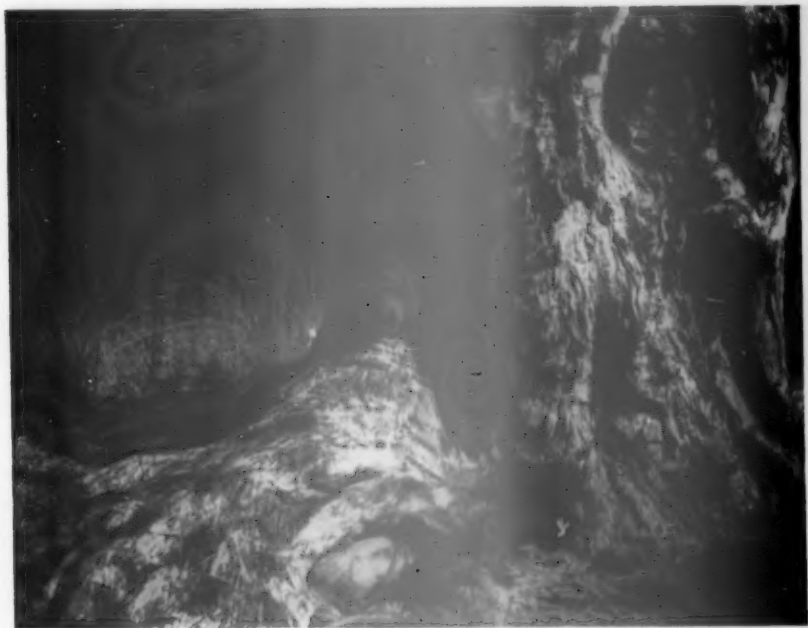
K. L. ASTON: *Lost Glory*

D. G. LEMON: *Forest Bulwarks*



E. R. CORNISH: *At the Edge of the Wood*





R. F. CORBETT: *Gnarled*



ROSEMARY JOHNSON: *Early Shadows*

D. A. READ: *Tree Study, Tumut*



D. N. DOVE: *Storm Over Pittwater*





L. J. DUNDON: *Capriccio*



Telling the new picture- maker

(No. 2)

*Not too near,
not too far*

■

happens to be a Six-20 Brownie Model 'D' or Model 'E', you already possess a close-up lens built in).

One of the most common faults in picture making is the failure to pay enough attention to the distance between camera and subject. This can especially be a problem with simple non-adjustable cameras, for many people disregard the fact that they are not all designed for taking really close pictures. You should not attempt to photograph anything less than five or six feet away with such cameras, if you want an image that is sharp and clear.

To avoid this, know the limitations of your camera in regard to distance. The operating manual which came with it will tell you—or your photo dealer can advise you the minimum distance for your particular camera. If you wish to get nearer with a simple camera, a close-up attachment is the answer. Inexpensive, easy to slip over the lens, it enables you to get close to the subject. The simple close-up attachment will enable you to take pictures at $3\frac{1}{2}$ feet from the subject—and there are few instances that you would ever want to get nearer. (Of course, if your camera

Since not many of us are accurate at guessing distances, it is best to measure it. This can easily be done by cutting a piece of string the correct length, and attaching one end to the camera with a piece of tape. Your subject should be the distance to the other end of the string. Of course, you should also avoid taking pictures from too far away, thereby losing your subject. The whole purpose of a picture is lost if the main reason you took it is not sufficiently predominant.

If your subject is a child, for instance, don't get so far away that in the resulting picture he appears dwarfed by his surroundings, and insignificant. He is the important thing in the picture, so get near enough to make him so. This is a fault which is more likely to show up in outdoor pictures just because of the space in which you operate. So, remember that taking pictures at the *right* distance is very important—not too far away so as to lose your subject—or so near you get a fuzzy or blurred result. Don't forget your prime objective is to get a *good* picture of your subject.

Camera Movement

When you get a streaky or blurred picture back from the photo-finisher, do you realize the probable reason for it is one of the commonest mistakes in picture making—camera movement?

Usually the taker's immediate reaction is to blame the subject for moving. This can be true, but not always. It can never be used as an excuse for scenic shots or pictures of immovable objects which are not clear. It is easy to forget that one must hold a camera absolutely still while taking a picture. Some cameras, because of the way the shutter release works, are more susceptible to movement than others. If you feel that movement of your camera is due to this, take it to your camera dealer. He can show you how it works and the best method of releasing it smoothly. But, actually, it is more likely to be

your fault than the camera's. So the best thing to do is be careful in the way you use it.

Work the shutter release on your camera slowly and smoothly. If it is a button do not punch at it, and if it is the lever type do not pull it down with a jerk. There are many ways of steadying your camera. A tripod, of course, is excellent, and quite necessary for time exposures. You can also steady it by bracing your arms against your sides instead of having them stuck out at angles. This is a kind of natural tripod and can be used with cameras which have an eye-level or waist-level viewfinder.

If you hold your breath while you release the shutter you will have additional steadiness. And with eye-level finders, pressing the camera against your face is a help. So, while camera movement is a very common mistake among picture makers, with a little thought it is very easy to avoid. If you follow the above suggestions, you should have no problem with it.

(No. 3)



19th Kodak International Salon

The culmination of many months—in fact almost a year—of planning and preparation was the judging, during the second week-end in January 1954, of over two thousand entries received for the "19th International" which, this year, was organised in Sydney. A public showing of the award winners and acceptances was held at the Assembly Hall, Sydney on the evening of the day following the judging.

The previous week saw the arrival of the interstate and out-of-town judges and also of our Chairman Mr. Edgar Rouse. The judges, most of whom officiated at the last "International" held in Sydney, are already well known to many readers of the *A.P.-R.*, were as follows:

Pictorial Monochrome Prints and Commercial Advertising Prints: (Sections I and VII)

Ainslie Roberts, A.R.P.S., A.P.S.A.
Dr. A. E. Fraser Chaffer, A.P.S.A.
C. S. Christian.

Pictorial Colour Prints, Pictorial Colour Transparencies, etc.: (Sections II, IV and VI)

S. Woodward-Smith.
Clarence B. Young, A.R.P.S., A.P.S.A.
J. H. Wiseman.

Nature Monochrome or Colour Prints and Nature Transparencies: (Sections III and V)

A. H. Chisholm.
K. A. Hindwood.
N. Chaffer.

Judging day was Sunday, January 10th. Three departments of the 386 George Street Kodak store had been suitably prepared in advance, and on that morning a staff of some twenty-odd volunteers was early on the job of facilitating the judging procedure. Soon, everyone began to appreciate the involved task of the special clerical staff, the members of which had spent many weeks in a painstaking checking and classification of the vast number of entries that had arrived from all the major countries of the world. The work entailed in this respect had been further complicated by the addition of two new sections since our last turn of judging which was three years ago, in 1951.

It had been decided that, in view of the greatly expanded volume of prints in Section I, open viewing would have to be adopted if the judging were to be completed in one day. It was the first occasion that this method had been adopted by the jury of a major salon. Illumination of the judging floor was by daylight combined with generous fluorescent lighting, and the whole procedure thus worked very smoothly despite a somewhat uncomfortably warm day. At the conclusion the judges expressed themselves as being very satisfied with the innovation.

The juries for the colour and natural history sections used the secret ballot system with bats marked "In", "Out" and "Hold".

The judging of the whole Salon of over two thousand entries was completed by five-thirty p.m.—a fine achievement on the part of all concerned.

But, in so far as the organising Staff was concerned, judging was only the first phase of the "19th International". The supreme test would come on the following day when everything must be in first class

order for the public presentation in the Assembly Hall. We all went off to our respective homes but in the meantime a lone trade worker carried on into the small hours of the morning, for he had undertaken to make up from about sixty of the prize-winning prints a series of sepia-toned micro-film transparencies for screening at the Assembly Hall. This responsibility was most ably attended to and our friend presented us with the resultant fifty-odd diapositives (alas, as yet unmounted) at lunch time on Monday.

To add to our responsibilities it had been decided to introduce an innovation this year at the Assembly Hall presentation. All exhibit commentaries on this occasion would be from recorded tapes. This procedure would permit a certain streamlining of the programme and at the same time provide a basis for an accurate repetition of the show at later dates in Melbourne and Newcastle.

Recordings of these commentaries, arrangement and mounting of slides for screening and the preparation of the Hall for the projection and sound were all accomplished in the short period of grace on Monday 11th January, when the clerical staff and technicians worked almost to a split-second schedule.

Proceedings at the Hall commenced promptly at 8 p.m. after the capacity audience had seen in the vestibule a selection of about sixty outstanding acceptances and award winners from the pictorial, nature and colour print sections. Mr. Edgar Rouse took the chair once again following on an introduction by the General Chairman of the Salon, Mr. Keast Burke. He welcomed the guests and went on briefly to outline the history of the Kodak Salons.

Mr. Keast Burke then read a list of major awards gained by members of the staff of Kodak (Australasia) Pty. Ltd., whereupon the Chairman congratulated the award-winners and, in expressing his thanks to the organising Committee, particularly mentioned the fine work done by Mr. J. S. Mortley as Assistant to the General Chairman.

In introducing the judges of the pictorial print section Mr. Rouse asked Mr. Ainslie Roberts for his impressions of the "19th International". Mr. Roberts



Final stages in the Section I Awards:
From left to right: Ainslie Roberts, C. S. Christian, Dr. Chaffer.

replied to the effect that in his opinion the quality of the work was up to the highest Salon standards. The task of selecting the award winners from over six hundred prints was prodigious yet one made easier by the co-operation and tact of the Kodak staff of stewards. Mr. Roberts said that he felt that there were three main requirements for pictorial photography: a 'seeing eye' or pictorial sense, an almost illegal curiosity about anything and everything, and a good technical knowledge. He went on to state that, in his opinion, the successful exhibitors had demonstrated their ability to conform with these ideals. His remarks were followed by a screening of a selection of slides made from prints in the pictorial section.

Mr. Rouse next introduced the judges for the Nature Section and in his reply Mr. Norman Chaffer, speaking as their representative, drew attention to the wide diversity of subject matter in this section and the consequent difficulty of the judges in making a fair comparison, and suggested a division of this section into narrower groups for future occasions. He too, expressed his appreciation of the excellence of the work submitted. A screening of the slides from the Nature section following upon Mr. Chaffer's remarks clearly illustrated many points brought out by him in his talk.

The final, and perhaps the most popular item to be seen on the programme, was the screening of the slides from the pictorial colour transparency section. The Chairman then called upon Mr. Clarence B. Young, representing the colour judges, to give his impressions and Mr. Young referred to the progression of ideas in colour photography that had taken place since the introduction of Kodachrome in 1936. He

the benefit of Victorian enthusiasts. The Hall was packed to overflowing—unfortunately some two hundred people had to be refused admittance. Mr. Edgar Rouse again acted as Chairman while Mr. G. J. Stansfield introduced him to the audience and also read a summary of the judges' speeches. The audience included a wide coverage from every type of worker interested in colour photography, including clinical, professional and scientific photographers. Thanks to the tape recording scheme everything went



Judging the large colour transparencies in the final stage of Section VI. The selection panel: S. Woodward-Smith, J. H. Wiseman, and C. B. Young.



The jury for Sections III and V examines a print. From left to right: K. A. Hindwood, A. H. Chisholm, N. Chaffer.

enumerated the attributes of a successful pictorial colour transparency and said, "A pictorial colour creation must conform to the current accepted international standards of pictorialism which apply to black-and-white photography". Mr. Young said the technical qualifications for taking a picture in Kodachrome amounted to the simple task of applying the correct exposure "for the Kodak Laboratories will take care of all the rest."

The programme concluded with the screening of the whole of the slides from the colour pictorial section and at the conclusion everyone agreed that the evening had been the most enjoyable of all such functions to date.

A week later, on January 18th the entire programme was repeated at the Assembly Hall, Melbourne, for

off without a hitch and it was agreed by all that the occasion was a complete success.

A third showing of the programme was made in Newcastle on 11th February in Winn's Shortland Hall; on this occasion Mr. Keast Burke acted as Chairman, after a short introduction by Mr. G. Garside, Newcastle manager for the company. Mr. Burke told the large audience that the proceedings would commence with a particularly happy duty—that of presenting the major awards and certificates of merit which had been gained by members of Newcastle Branch.

It is regretted that owing to the time factor it will not be possible to stage the complete exhibition throughout Australia, but a condensed version of about fifty slides in sepia and about one hundred or so in colour (using duplicate transparencies) will be available for interstate and club showing at an early date.

All this, of course, represented only the purely Australian angle. In addition, due care had to be taken of the international aspect—the circulation of the printed award lists, the copying of the award prints and the preparation of the official catalogue. Excellent time was made with regard to the first and second items—so much so that Kodakery (the E.K. Co. employees' magazine) for January 28th was able to carry a complete editorial and pictorial coverage of the event; this fact we were happy to observe on the morning of 2nd February when a bundle of the finished copies reached the editorial office.

On present plans we shall not be reproducing any of the black-and-white work in the *A.P.R.* but there may be perhaps a special four-page colour supplement in either April or May. Nine of the black-and-white subjects are being reproduced in the catalogue, of which it is hoped to make available copies to the leading photographic societies.

Review of February Portfolio

The first picture that takes our eye in the February issue is O.T.'s cover illustration, "Oily Waters". As a rule there is usually some kinship or similarity in waterfront scenes in which small craft are involved, but here we have a change that is distinctly refreshing. How delightful is that softly reflected yet strangely broken image of the sun, accompanied as it is by those pictorially decorative shadow shapes immediately below. Another point of interest is the pleasantly irregular repetition of the various diagonal lines, leading, as they do, downwards from top right to bottom left. Finally, there is the tonal range—this, it must be admitted, is exactly right, with the solid dark shadows very nicely holding together the whole arrangement.

This month I find that we have no portfolio of A.P.-R. award prints, but instead an invitation group selected from the prints displayed at the recent Victorian Inter-Club Competition. J.O.F. leads the way with his "Morning on the Danube," and indeed it is a most attractive print and one that was favoured with good fortune in the taking. Apparently photographed from a high bridge, the cameraman waited until the barges were just in the right spot. The suggestion of buildings towards the top relieves that area nicely, while, most important of all, the sun was in such a position as to spatter the wavelets of the wake with its soft light. Overall a good diagonal feeling holds the entire arrangement together.

R.B.'s untitled portrait on page 102 appears to be a print of the type I decidedly favour in portraiture of men—that is, one with that overall low tone which carries the suggestion of rugged strength, a feeling in keeping with the rank and masculinity of the sitter. I like his calmness and that far-seeing look in his eyes; I like the impression of a man of character, one who, at a given moment, would be able to make a decision well worth acting upon. Another photographer might have been tempted to throw more light upon the uniform—perhaps with a view to emphasising the officer's emblems of rank, and by so doing would have lost much of what has now been achieved.

Though G.F.H.'s "Virility" is a very fine print, I still have a feeling of doubt as to whether the cap and the cigarette (at any rate, in the absence of a little smoke) really contribute very much towards its success. Certainly the smoke would have enhanced that eager look, that feeling of "bridled" strength naturally associated with the type of man here presented—someone young enough and healthy enough to go after anything . . . and to get it.

G.F.H.'s "S.S. Himalaya" owes its success mainly to two elements—the dark and definite framing provided by the crane-support, so strongly mechanical in its nature, and the crisp whiteness of the vessel itself, while both of these elements are unified by the gently toned sky. The presence of that other crane (or is it two cranes) was unfortunate, as it tends to create a subsidiary centre of interest.

It would appear as though photographers are attracted almost magnetically to ropes of any kind, but especially to those that bind any kind of vessel to to any kind of mooring post. I must say that in R.B.'s case, "Moored" paid good dividends. His viewpoint was basically good, and so was his selection of time of day—the sunlight has very nicely caught the edges of the ropes, throwing them into lively relief against the calm and cool low-toned even background.

By KARRADJI

H.C.'s "Smoky River" is another well-timed exposure. He wisely selected an occasion when the calmness of the harbour surface permitted that trailing smoke reflection to lead so gracefully down and across to finish at the base. The close trim at the top forms a perfect balance for the remainder of the composition.

The merit of early rising in photography has been stressed so often that by now the remark has reached the status of a platitude. Nevertheless, it remains true, and especially so when dealing with photography of the type of G.S.H.'s "First Light". Apart from the excellence of the lighting, the arrangement is particularly pleasing. Note especially that little projecting piece of boat on the left margin and how it points in a direct line towards the principal subject matter and, at the same time, acts as a foil to it. The amount and position of the distant shore also play their parts—above all, with regard to the spacing from the top edge of the print.

Unless I am very much mistaken, we have seen A.G.G.'s "Life and Still Life" on a previous occasion, when it graced the front cover; it was then, as it is today, a most pleasant and satisfying presentation. Kittens—the younger the better—are usually most photogenic, and this one is no exception to the general rule, the more so when it is associated with the strong simplicity of the vase and the decoratively-shaped Honesty pods.

M.M.B. is to be complimented on his "Slow Motion" arrangement. It is an excellent close-up in which the beholder can almost feel that only too characteristic feeling of "snail". There is only one point which I have to make, and that is the introduction of the little bit of greenery along the left margin near the shell—this, I feel, was hardly necessary.

E.F.'s "Lilium Auratum" is an appealing presentation of these blooms, the arrangement being enhanced by the inward slope of the stalk, the latter being perfectly complemented by the slight trim of the leaves to either edge. The lighting has been well judged, relieving that sense of flatness so often noticed in still-life pictures. Even those two little pieces of leaf shadow at the foot play their part. Altogether, a print that is "way ahead" of the regular flower portrait.

J.B.C.'s "Four Children" needs little comment other than to say that it is quite complete in itself—a shot of the moment. While it is probably the result of the ever-present "Take me, mister," it is none the less successful on that account by virtue of the variety of the youngsters and their lively animation.

The feeling of motion in the playing of the instrument has been well caught in J.N.L.'s "Spring Song"—this as a direct result of the best camera angle and lighting, while the former has also emphasised the humour expressed in the pose of the poodle. It might have been an improvement to have raised the statuette so that the hat cut into the factual title of the "Spring Song," since here we have the sheets of the music so well known to all of us.

L.B.'s poetical landscape concludes the portfolio. The scene has been well photographed at that time of day when the landscape appears best to the photo-

Continued on page 181

Review of Contest Entries

NUMBER OF ENTRIES	116
(A/S, 10, B/S 24, A/O 14, B/O 68)	
NUMBER OF COMPETITORS	48
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	19

NOTES

The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on Page 113 of the February, 1954, issue

The list of Set Subjects last appeared on Page 116 of the February, 1954, issue.

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A.K.A., Townsville.—We like your developing outlook but none of your interpretations on this occasion appears to have quite "come off". The landscape was the most promising of the three but an exposure of 1/100 sec. at *f/11* with a yellow filter (hardly necessary) was rather short for so heavily shadowed subject matter. The viaduct picture is rather confused; for this type of subject the best plan is to have the material clearly outlined against the sky so that the shapes and patterns can be clearly appreciated. "Forever Upward" is the best technically, though mainly of technical interest. For your album take a trim of a couple of inches from the left.

J.E.B., Buranda.—Thanks for letter and appreciative comments. Both entries are quaint but hardly strong enough in subject appeal. "Oysters" is on the heavy side—seems to need the appeal of colour. "Long Fellow" is unfortunately one of the over-popular ones, though your version is good.

T.V.B., Scane.—Welcome to the contest and congratulations on HC at first appearance. The treatment is very fair though tending to the formal in approach. A somewhat lower viewpoint would have raised the trees in the frame and so increased their importance while a step or two to the left would have obscured the telegraph posts.

R.B.C., Scane.—Congratulations on "Agony"—quite extraordinary. The principal motive seems to need isolation which could be achieved fairly readily by flashing to the top-right corner to match the bottom left. The sandshoes picture was hardly worth the exposure, the story-telling angle being so very slight.

F.T.C., Naremburn.—We like "Wedgewood" very much, the textures being very appealing. The tonal treatment of "Doomed" is also very pleasing but, of course, the full caption is necessary to carry the message through. "Strength" did not offer you very much.

E.R.C., East Kew.—Full marks for "Dusk"—although we feel that a slightly darker print would be more convincing.

A.K.D., Lindfield.—Both entries showed originality if not altogether of the same pictorial outlook which we had in mind; however, we could hardly overlook the excellent technique featured in "Sole-Saving".

A.J.D., Ashburton.—Welcome to the contest and congratulations on award at first appearance. "Sun-splashed" is a very good treatment for rather unpromising material. "Jean" has good animation but appears too strongly lit—perhaps your lights were too close to the sitter; the rule for illumination is better too little than too much. The church interior represents one of the difficult ones, the more so as the glass appears to be plain rather than stained. Probably the easiest idea would be to strengthen the lines carefully with pencil and, if necessary, re-copy. Thanks for the letter—hope you are not disappointed.

A.D., Bendigo.—HC for "Bees Alighting" mainly for its good impression of action; the weakness is the dominating background—this is an occasion where the portable background is more or less essential.

E.D., Roseville.—"Willow Pattern" is the more promising of yours. Unfortunately the section selected appears to be too heavily shadowed—lighting being everything in most photographs. The landscape is rather general and print on the heavy side; for your album take trims from left and top with a view to bringing greater emphasis on the foreground shadows.

F.L.E., Narramine.—"Sunlight and Shadows" is the more promising but treatment rather on the heavy side; for your album take trims from top and foot. "Wheels" is mainly in record vein; in the absence of some special element it is difficult to introduce the aspect of personal approach into this topic.

G.E., Papatoetoe.—"Towards Evening" appears to be the best of yours but some accent was requisite if the onlooker's attention is to be held; for your album take trims from either side. Next would come "Studio Entrance" which is attractively rendered but seems to call for some figure interest. "Tower" is mainly in record vein—difficult to introduce the personal approach into "bits" of architectural detail. The yachting picture is well handled but generally of record interest.

H.G.F., Hampton.—First-rate picture of the youngster with good action and animation plus attractive side lighting.

D.F., Kyogle.—The close-up of the succulent seems to be the better of your two, although depth-of-field trouble was encountered—it would be an improvement to operate at a slightly greater distance and then trust to enlarging. "Marching Matches" is good technically but needs the introduction of some additional element to break up the evenness and hold our attention.

G.W.G., Northbridge.—HC for Bridge subject—a most striking impression even if it hardly represents a 'novel angle' in the pictorial sense. The technique is superb. The modernistic shell study would come next, though here it would have been better to work at a somewhat greater distance with a view to obtaining better depth-of-field. Somewhat similar remarks apply to "Parliament House"—it is one of the problems of the quarter-plate worker to determine how to have both foreground and background sharp. Flood subject mainly of news interest—seems to have been trimmed too closely for us to appreciate the extent of the disaster.

G.W.G., Greenslopes.—We just could not resist the superior technique and delightful tones of "Stanmore by Night"—an excellent result from commonplace subject matter. The waterfront scene is also delicately recorded but remains rather general in style and weak as a composition.

A.L.G., Geelong.—Rose study is first-rate though a trifle on the heavy side. Somewhat similar remarks apply to the HC dying tree picture—a pity that there was not also a little foliage in the top right corner. "Music Hath Charms" is amusing.

F.G., Launceston.—Thanks for letter. Your current entry shows very superior print quality but the angle is hardly novel enough to attract attention; for your album take a couple of inches trim from the foot—and note the substantial improvement.

B.G., Hamilton.—Award for "Angles"—very well done. "Landscape" is nicely arranged but the flat lighting conditions were not very helpful; for your album make a darker print and take a slight trim from the top.

H.S.G., Fivedock.—Portrait of fellow club member certainly represents an 'unusual angle'—good print, too.

J.R.H., Gisborne.—Oat field subjects are very attractive both as regards outlook and technique. The award print is somewhat the better but we would suggest a slight foreground trim with a view to bringing the fence nearer to the corner of the print. In the other version the sapling is too dominating.

B.J., Wollongong.—Set Subject entry a quaint thought but hardly striking enough for contest purposes.

R.M.K., Townsville.—Congratulations on "The Hunter" which is the strong type of print and subject matter which appeals to us. On the other hand, the ship gangway subject hardly conveys any definite impression of night; in any case, a figure is needed to provide a centre of interest. Incidentally, "The Hunter" was received damaged owing to absence of protective packing—could we have a duplicate print for our files, please?

U.L., Townsville.—Of your batch the Set Subject entries appear to be the best, "Explorer" being very quaint and eye-arresting, the solid black framing being most helpful. "Resting" (HC) also had possibilities, but the setting is somewhat confusing. "Solitude" is something of a puzzle—would have been improved by a slight change of viewpoint sideways. "Progress" shows first rate technique but the subject seems to be mainly of engineering appeal. Of the open entries we prefer "Storm Clouds" but imagine that more could have been made of this using a darker print on lustre paper rather than glossy. Approach to "Homewards" is rather formal with its strong right-angled composition. "Rehearsal" is good but better perhaps without the elephant keepers who tend to introduce a disturbing note. "Holiday Happiness" is a pleasantly unconventional addition to the family album.

T.S.L., Parramatta.—The cat portrait is the better of yours—an excellent close-up. "Dramatic Sky" requires some foreground interest which could be readily achieved by double printing.

E.L., Kyogle.—Both prints HC for superior technique and handling generally. "Dove" is striking—all that we can suggest is (a) trims from either side and (b) a slight printing-in of the feathers, especially on the breast. "Mt. Warning" may be considered an excellent general view of the setting of this famous landmark.

K.M., Springwood.—Both subjects fairly effectively handled but in both instances the need is felt for figure interest to hold our attention. In the mist picture one naturally looks expecting to find some object of interest as one looks down the path—and similarly one expects to see a youngster opening the shutters.

G.M., Kyogle.—"Richmond River" is the better of yours but somehow the river area is very empty and lacking in appeal; for your album we recommend a 2" trim from the foot which would give you a rather striking semi-silhouette effect. The gazanias are well recorded but mainly in colour vein.

N.O., Cardiff.—"Grotesque" is one of the popular ones but your version is better than most—hence the award. "Storm Ho!" can hardly be considered very strong in general appeal—nor is the storm element very prominent.

M.P., Rylstone.—"On Newcastle Heights" appeals—maybe because we have often thought of photographing the characteristic buildings ourselves. "Haven" is rather general considered as a composition—this type of material is better handled in small sections of specialised appeal.

A.G.R., Battery Point.—Glad to note continued progress. The award print is the best although we feel that the trim has been somewhat drastic; also lighting would have been better a shade more to the front, but of course these things are not always under control. We also liked "Haze on the Tamar" but we believe that a better result could be obtainable based on this very promising material. Our principal worries are (a) strong and definite nature of the mooring posts and (b) the degree of confusion between the poplars and the smoking factory chimneys, the latter being somewhat out of harmony. The remaining print also gained HC on grounds of thoughtful approach; however, your old timer appears to be a little too far away from the intersection of thirds, and we should also prefer to see a more definite texture in the old stones, the latter being the more important element of the picture.

R.R., Moonee Ponds.—Congratulations on hypodermic syringe subject—though somewhat commercial in style it is undeniably a powerful print. The sandhills close-up is above the average for this popular subject thanks to its impeccable technique. "Spring Cleaners" resembles an old friend but this version is an improvement thanks to the surround of Virginia creeper which softens the framing. "Sea Serpents"—also HC for a quaint conception.

F.J.R., Healesville.—Both prints HC. Of the pair we prefer "Alice Blue Gown" but its weakness is the undue emphasis on the sharply-rendered textured wall at the expense of the principal subject matter. "Three of a kind" is a good print but its weakness appears to be that the trees are rather too close in tone to the background. The answer might be very restrained and judicious local reduction with a view to lightening the trees very slightly.

J.R., Hazelwood Park.—Two HCs this month—"Hill" and "Rock Landscape", the latter being promising material for an enlargement while the former would be better without the left-hand margin group of trees. The other two did not offer a great deal.

R.W.J.R., Scone.—HC for your tree study which is well above the average in general handling—might be worth keeping in mind for varying treatments according to lighting and clouds. The bridge subject is attractively recorded but mainly of record appeal.

T.K.S., Warrnambool.—Thanks for letter—yes, these are an improvement as indicated by the award. "Lace Edged" is very successful in simple style, the contrast between foam and wet sand being well rendered. "Concentration" is interesting in continental style but impact would be considerably improved by trims of about an inch from the right and say a couple from the left; actually, the fishing motive is not particularly important as compared with the grouping. "Dad" is mainly of family interest while the figure (self portrait?) seems to be unduly prominent. In "Vantage Point" the figure is too prominent—improvements could have been made with a seated figure and a horizontal format.

G.S., Mildura.—"Unusual Angles" is hardly what was intended by the contest editor but you certainly made a success of your version.

E.F.S., Hampton.—"Camera Shy" can be considered a success by virtue of its obviously impromptu nature; a trim from the foot might improve as there seems to be a shade too much sack. "Straight-left-to-the-jaw" embodies a good story-telling angle but a plain background is always to be preferred to a diffused one. "Your Turn" is mainly of family interest.

C.T., Paddington.—Your prints were received too late for the January contest, for which entries closed on November 10—*vide* table on page 572, September, which shows that entries always close fifty days before the issue concerned. In any case, your open entries were the better, the child studies being mainly of family appeal. "Miss Child" is easily the best but presentation very grainy. Of the open group "Aquarium" gained an award mainly on decorative grounds although technique was hardly up to the mark. "Penguins" would come next but here the treatment suffers from excessive contrast. Your technique is most uneven and this should be rectified to avoid waste of sensitized materials.

K.J.T., Scane.—"Off Beat" not altogether a success because of (a) strong unbalanced lighting and (b) viewpoint hardly conveys the full story of the action.

G.R.W., Port Moresby.—Welcome to the contest and hearty congratulations on gaining top (equal) place at first appearance. Your native portrait is excellently handled though along somewhat studio lines. Some slight accessory or background interest would represent an improvement. Next would come "Neath Tropic Skies" which we like very much for its atmosphere, natural decorative quality and pleasing absence of palm trees. So much for the merits of the print; on the adverse side we would mention (a) the diffused nature of the foreground tree and its cutting by the print margin and (b) the somewhat unnecessary inclusion of the other small tree on the right margin. The area appears to be one well worth watching. "Village Chairmaker" is good but seems to need brighter lighting. "Receding Ranges" has good atmosphere but appears to suffer from a degree of camera shake. The sunset picture is effective; our only comment would be that there appears to be rather too much of the tree tracery. "Pomeranian" is excellent technically but mainly of record or commercial interest.

J.W., Gunnedah.—Thanks for your letter and pictures, the latter being very clear. We were glad to hear of your interest in photography but we are sorry to say that these A.P.-R. competitions are only for those who do their own developing and printing—and this we hope you will undertake in the not very distant future. Your pictures are nice and clear but the subject matter is somewhat distant. For the kitten you needed a close-up lens or focusing camera while the landscape called for a tree or other foreground interest.

M.J.W., Elmhurst.—The portrait is the better of yours but the print is on the flat side and camera viewpoint somewhat low. The landscape did not offer a great deal with so much heavy shadow and the dominating foreground tree.

A.R.W., Mildura.—Two hospital interiors are first rate under the conditions, the award-winner being the better of the two. "Shadow and Substance" is well recorded but more could be made of "Octopus" with a stronger print and trims from top, left and foot with a view to increasing impact.

G.W., Belair.—Thanks for letter and self-portraits; your technique has improved very considerably since you first began sending prints. "Concentration" is

excellent in this regard but its weakness is a certain lack of conviction through the studio setting, and absence of supporting accessories—nevertheless, it gained HC. "Homestead" is appealing but exceedingly restless as an arrangement; we hesitate to make any suggestions with so much varied material. "Sun Fantasy" also above the average for this somewhat overpopular topic.

Forthcoming Salons and Exhibitions

	JUNE, 1954	Approx. Closing Date
Columbus International Colour and Nature Exhibition.	Information from: R. J. Buchan, 71 W. Patterson Ave., Columbus 3, Ohio, U.S.A.	June 1
Castlebar International Salon.	Information from: W. Stanton, Main Street, Castlebar, Mayo, Ireland.	June 1
San Sebastian International Salon.	Information from: S. Secretario General del VI. Salon, Salon Inter. de Fotografia de San Sebastian, Apartado 86, San Sebastian, Spain.	June 1
San Diego South-West International Exhibition.	Information from: R. J. Smith, 4260 Edhella Place, San Diego 16, California, U.S.A.	June 5
C.S. Association Exhibition of Photography.	Information from: Reception Secretary, C.S. Association Exhibition of Photography, Swaylands, Amos Lane, Wednesfield, Staffordshire, England.	June 7
Y.M.C.A. Port Talbot Camera Club International Open Exhibition.	Information from: R. Hudson, "Bryn Cothy", Baglan Road, Port Talbot, Glamorganshire, Wales.	June 9
Ardangosfa Ffotograffiaeth International Exhibition.	Information from: The General Secretary of Royal National Eisteddfod of Wales Offices, 70 High Street, Rhyl, Flintshire, Wales.	June 13
Gateway to the North Exhibition.	Information from: Miss Barbara E. Bannerman, Edmonton Exhibition Association Ltd., Edmonton, Alberta, Canada.	June 15
Memphis Exhibition Fictorialist Salon.	Information from: Memphis Pictorialists, P.O. Box 1350, Memphis, Tennessee, U.S.A.	June 16
Calgary Stampede Salon.	Information from: Secretary Calgary Exhib. and Stampede Salon of Photography, Administration Buildings, Victoria Park, Calgary, Alberta, Canada.	June 16
Salisbury Camera Club Exhibition.	Information from: Mr. D. S. White, 31 Francis Street, Salisbury, England.	June 17
Wiltshire International Exhibition.	Information from: Perry Inman, 20 Northgate, Devizes, Wiltshire, England.	June 28
Foto Club Novelda Salon of Photography.	Information from: Manuel Soria Abad, President, Adel Photographic Secretary Foto Club, Jose Antonio 45, Novelda (Alicante) Spain.	June 30

Review of February Portfolio

Continued from page 178

grapher, for it is then that the shadows give extra strength and shape to the hills.

The Beaufoy Merlin photographs continue to arouse great interest and pleasure both to myself and to everyone with whom I have discussed them. Everything is so amazingly good about these—the photography, the types, the environment. I am particularly attracted by the tall character with the prospecting dish to be seen on page 86 and again on page 90. The author has done a fine job in his many identifications—but those few which he has been able to name only make us wish that we knew more of the lives of every one of these good people who played such an important part in the economic growth of our country.

Editorial Notes

PRIZE LIST FOR MARCH CLASS A—SET SUBJECT

Third "Grotesque", N. Ozolins.
Highly Commended: F. T. Charles.

CLASS B—SET SUBJECT

Second "Explorer", U. Lama.
(Equal) "Sole Saving", A. K. Dietrich.
Third "Angles", B. Greed.
(Equal) "Unusual Angles", G. Stott.
Highly Commended: A. K. Dietrich; G. W. Gardner;
U. Lama; A. G. Reynolds; G. Windle.

CLASS A—OPEN SUBJECT

First "Business End", R. Ritter.
Third "The Oatfield", J. R. Hopkins.
(Equal) "White Rose", A. L. Gooch.
"On Newcastle Heights", M. Potter.
"Camera-Shy", E. F. Stringer.
Highly Commended: A. Doney; A. L. Gooch; J. R. Hopkins; N. Ozolins; R. Ritter (3); E. F. Stringer (2).

CLASS B—OPEN SUBJECT

First "The Hunter", R. M. Kefford.
(Equal) "Dusk", E. R. Cornish.
"Young Papua", G. R. Warr.*
Second "Once Upon a Time", A. R. Wilkinson.
(Equal) "Aquarium", C. Tanre.
"Untransplantable", A. G. Reynolds.
Third "Sun Splashed", A. J. Dando.*
(Equal) "Lace Edged", T. K. Shepherd.
"Stanmore by Night", G. W. Gee.
Highly Commended: T. V. Brown; R. B. Cathcart;
M. Foster*; E. Liipa (2); A. G. Reynolds; F. J. Roberts (2); J. Rogers (2); R. W. Russell; C. Tanre (2); G. R. Warr (4)*; G. Windle (2).

* Indicates new competitor

WELCOME TO FIVE NEW COMPETITORS

Our usual hearty welcome is extended to these five newcomers to the contests: T.V.B. (Seone), A.J.D. (Ashburton), G. McK. (Kyogle), G.R.W. (Port Moresby), and J.W. (Gunnedah).

Two awards were gained by the group (by G.R.W. and A.J.D.), together with several HC ratings.

PROMOTIONS TO CLASS "A"

The following promotions to Class "A" are announced, effective April 11th, 1954: Patricia Aston, G. A. Dalgleish, Muriel Jackson, K. J. Tester, A. G. Reynolds, A. K. Dietrich, and D. M. Saunders.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Merchant of Venice, A. C. Redpath.—First (Equal), Class A, Open for Dec. Exp. 1/10 sec., f/3.5, Super-XX, reflex.

Shipping and Marine—Pages 145-157

Landing Stage, E. F. Stringer.—First, Class A, Open for February. Exp. 1/50 sec., f/6.3, Super-XX, reflex, yellow filter.

The Pier Cleaners, E. F. Stringer.—Second (Equal), Class A, Open for October, 1952. Exp. 1/100 sec., f/11, Super-XX, reflex, yellow filter.

Squall Clearing, A. L. Gooch.—Third (Equal), Class A, Open for May, 1951. Exp. 1/200 sec., f/5.6, Verichrome, reflex, K2 filter.

A Grey Dawn, L. W. Hawke.—First, Class B, Open for August, 1952. Exp. 1/50 sec., f/5.6, Super-XX, reflex.

Calm, A. L. Gooch.—Third (Equal), Class A, Open for Sept., 1951. Exp. 1/100 sec., f/8, Plus-X, Retina, K2 filter.

Autumn Elegy, K. J. Tester.—Second (Equal), Class B, Open for Nov. Exp. 1/25 sec., f/11, Super-XX, reflex, yellow filter.

The Sculler, M. Sheppard.—First, Class A, Open for Dec. Exp. 1/200 sec., f/8, Super-XX, Kodak Duo.

High and Dry, G. Windle.—Third (Equal), Class B, Open for January. Exp. 1/100 sec., f/11, Super-XX, folding camera, yellow filter.

Kathleen Gets Ready, R. V. Judd.—Third (Equal), Class A, Open for Dec., 1949. Exp. 1/100 sec., f/8, Super-XX, reflex.

River Mud, A. B. Maddock.—Third (Equal), Class A, Open for July, 1951. Exp. 1/25 sec., f/5.6, Super-XX, Graflex, A filter.

Swollen Waters, H. Grenenger.—Second (Equal), Class A, Open for April. Exp. 1/200 sec., panchromatic, reflex.

Impact, H. C. Devine.—First (Equal), Class B, Open for January. Exp. 1/50 sec., f/11, Super-XX, Flexaret 11B, K2 filter.

Sparkling Wake, M. J. McNaughton.—Second (Equal), Class B, Open for May. Exp. 1/25 sec., f/16, Super-XX, miniature reflex, yellow filter.

An Album of Trees—Pages 163-173:

Undisturbed, O. Truchanas.—Highly Commended, Class A, Set for Nov., 1952. Exp. 1/25 sec., f/16, Super-XX, reflex, yellow filter.

Once a Lovely Tree, M. J. McNaughton.—Second (Equal), Class B, Open for October. Exp. 1/25 sec., f/22, Super-XX, miniature reflex, yellow filter.

... And Lifts Her Leafy Arms ..., D. M. Strout.—Third (Equal), Class A, Set for January. Exp. 1/25 sec., f/11, Super-XX, Flexaret, orange filter.

Lost Glory, K. L. Aston.—Second, Class A, Open for January. Exp. 1/250 sec., f/8, Super-XX, folding camera, red filter.

Forest Bulwarks, D. G. Lemon.—Second (Equal), Class B, Open for February. Exp. 1/50 sec., f/8, Super-XX, Ensign Selfix, yellow-green filter.

At the Edge of the Wood, E. R. Cornish.—Second (Equal), Class B, Open for August. Exp. 1/50 sec., f/8, Super-XX, folding.

Gnarled, R. F. Corbett.—Second (Equal), Class B, Set for May. Exp. 1/50 sec., f/11, Super-XX, Flexaret.

Early Shadows, Rosemary Johnson.—Second (Equal), Class B, Open for January. Exp. 1/100 sec., f/8, Super-XX, reflex, light-yellow filter.

Tree Study, Tamut, D. A. Read.—Third (Equal), Class B, Open for January. Exp. 1/100 sec., f/11, Super-XX, reflex, K2 filter.

Storm Over Pittwater, D. N. Dove.—Third (Equal), Class B, Set for Nov. Exp. 1/25 sec., f/16, Super-XX, Commando, K2 yellow filter.

Capriccio, L. J. Dundon.—Third (Equal), Class A, Set for July, 1951. Exp. 1/50 sec., f/11, Super-XX, Flexaret, K2 filter.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

The 1954 season went away to a good start on Feb. 4 with an attendance of some 60 members and visitors, with the new President, Mr. J. H. McConkey, in the chair. The first monthly Open Print Competition brought forward a goodly array of entries in both grades, and there was also a good entry for the first quarterly Colour Competition. Colour honours for the night went to Miss M. M. Anges for the best set of four transparencies, to Mr. R. Dewar for the best single transparency, and to Miss L. Grove for the best hand-coloured print.

The main business of the evening was an address by Mr. F. P. Hion under the title "Table Top". The lecturer explained his ideas and methods by displaying and discussing various prints that he had made from time to time, many of which had gained success in competitions and salons both here and overseas. The articles used and the lighting set-ups were generally of a simple nature, but the lecturer emphasised the necessity for originality of ideas in order to give impact.

Following upon judging of the colour competition, the President screened a loan selection of Kodachromes taken recently in remote areas of Central Australia, thus rounding off a most interesting and instructive evening. E.R.C.

MELBOURNE CAMERA CLUB

The Club held its first meeting for 1954 on Jan. 14. This was an informal meeting and those present discussed their holidays, etc. On the 21st, three members considered different types of cameras, their advantages and disadvantages. Mr. Ted Rotherham showed and discussed the field type camera. He affirmed that without additional lenses the camera itself has a greater versatility than most other types, and he stated that for the amateur who really wanted to see his picture and to have less failures, this type of camera was well worth considering. Mr. Len Mullumby discussed the twin-lens-reflex camera and emphasized its mobility and ease of operation, and that its range of subject material can be greatly increased if additional lenses are fitted. The problem of parallex when working very close to subjects was also mentioned. Mr. Tom Scott spoke on press and magazine photography and the wide array of cameras that are used in this field. The need for the single-shot press type camera for newspaper work was mentioned, as was the use made of the single-lens-reflex camera, especially when fitted with a long focus lens for photographing sporting events from the side lines, etc. For magazine work where there is not the need for a speedy result of the picture, Mr. Scott affirmed that any type of camera can be used.

On the 28th the Monthly Competition and the Lilydale Outing Competition were held, with the following results: A Grade: 1, A. R. Andrews; 2, H. Seacomb. B Grade: 1, R. Hobson. Colour: 1, L. Hawke. Lilydale Outing: 1, N. Crouch.

Meetings are held every Thursday evening at 8 p.m. in the Club Rooms, 2nd Floor, 123-5 Little Collins Street, Melbourne. Visitors will be welcome at any club meeting. Those desiring further information should contact the Hon. Secretary, Mr. A. R. Andrews, Box 930G, G.P.O., Melbourne. E.R.C.

ADELAIDE CAMERA CLUB

The first monthly print competition for 1954 was held on Jan. 16. There was a marked improvement in the number and variety of the prints exhibited, especially in A Grade. There were no less than 15 Merit Certificates awarded as follows: A Grade: R. Cann, 3; E. Spargo, 2; K. Cook, 1; R. Leunig, 1. B Grade: M. Bowles, 2; W. Hobden, 2; B. Pallant, 1; H. Stratman, 1; N. Polglase, 1; H. Linn, 1.

The first outing for this year was held on Sunday, Jan. 10, when members went to Angaston on a picture hunting expedition backed by beautiful weather and armed with two lovely models. It was announced at the following meeting that a new and novel competition would be held each month on the same night as the regular monthly Print Competitions, for the best A Grade and B Grade pictures taken on the club outing of the previous month. Other changes this year include a Colour Slide Competition on the fourth Monday of each month, while the fifth Monday of the month—if there is one—will be a Practical Night, to which members will be asked to bring their cameras.

Competition results for February were: A Grade: R. Cann, 2; K. Cook, 2; R. Lee, 1; R. Leunig, 1. B Grade: K. Lim, 3; M. Bowles, 2; H. Stratman, 2; R. Pallant, 1. Best January Outing Picture: A Grade: R. Cann, Outdoor Portrait. B Grade: K. Lim, No Title. January Colour Slide Competition: J. Osborne, 2; Mrs. A. Maguire, 1; J. Windle, 1; R. Leunig, 1; H. Stratman, 1; G. Ziesing, 1; H. Lim, 1; K. Cook, 1; R. Cann, 1. D.M.C.

KINGAROY AND DISTRICT PHOTOGRAPHIC CLUB

The Christmas Party and selection of Print of the Year were held at the residence of Mr. F. Sama, President of the Club. The Print of the Year was won by P. Holden for his colour print *Kingaroj Memorial Park*. Second place went to A. E. Eyres for his *South Burnett Landscape*. At the conclusion of an enjoyable evening, thanks were tendered to Mr. and Mrs. Sama for their help during the year.

The Annual Meeting was held on Jan. 4, the first hour being spent viewing the *Fifty-six Best Kodachrome* transparencies, kindly lent by Kodak Ltd. The officers elected for 1954 are: President, Mr. F. Sama; Secretary-Treasurer, Mr. W. A. S. Smith; Publicity Officer, Mr. A. E. Eyres; Committee, Messrs. D. C. Brien, Wittenberg and A. E. Eyres. A.E.E.

MARCH PHOTOGRAPHIC EXHIBITIONS

Muswellbrook Entries	March 5th
Prints	March 12th
(Address: Upper Hunter P.A. and H. Association, Muswellbrook, N.S.W.)	
Goulburn: Entries and Prints	March 22nd
(Address: Goulburn Photographic Group, Goulburn, N.S.W.)	
Quirindi Entries and Prints	March 28th
(Address: The Secretary, Quirindi Camera Club, St. Alban's Vicarage, Quirindi, N.S.W.)	

PHOTOGRAPHIC SOCIETY OF QUEENSLAND

At a very well-attended meeting on Feb. 8 at the Royal Geographical Society Hall in Brisbane it was decided to form a Photographic Society of Queensland. The meeting was arranged by a group of keen photographers headed by Dr. Buchanan, President of the Brisbane Camera Group, and Mr. R. Gregory, A.R.P.S., who sent out a circular to a number of bodies and individuals who were known to be interested in the project. The response was highly satisfactory and most persons circularised stated their willingness either to attend, or, if unable to do so, to become foundation members.

The meeting opened with a brief introduction by Dr. Buchanan, and Mr. R. Gregory took the chair. Mr. Gregory outlined the aims and objects of the proposed Society, indicating where the Society could fill gaps existing in the photographic life of the State. There was a pressing need for a permanent headquarters of photography in the capital city of the State where a visiting photographer could be sure of meeting his photographic friends. A strong central body would be immensely useful in providing good lectures, demonstrations and shows and would be in a position to assist greatly the beginner and the country workers as well by organising postal portfolios. A central body commending State-wide respect would also be able to stage annual exhibitions covering all branches of photography and would be the natural body to represent the State's interests in a future All-Australian Federation.

Over one hundred foundation members were enrolled and it was decided ultimately to seek Royal patronage. It is understood that the Society will approach the Queensland Amateur Cine Society to explore ways and means of co-operation between the two bodies to their mutual advantage, and for this purpose it was agreed to invite the Q. A. Cine Society to nominate a member to join a Committee about to be selected by the meeting to draw up a Constitution and Rules of this Society. A series of groups was formed to run within the Society. The Chairman asked each group to nominate one member of a Constitution-making Committee, and the following members were nominated: *Pictorial Group*, Dr. A. Buchanan; *Colour Group*, Mr. Keene; *Medical Group*, Mr. Hollywood; *Scientific and Technical Group*, Mr. A. Martins; *Press and Sport Group*, Mr. W. Jones; *Cine*, Mr. Burne; *Candid*, Mr. Kemp; *Miniature*, Mr. Vance; *Nature*, Mr. R. Close. The house agreed that a total of 15 members would constitute the Committee, and after a number of names had been submitted the following five members were elected by ballot: R. Gregory, G. Grant-Thomson, D. Ploor, M. F. Masters, and Dr. Sager. In case the Queensland Amateur Cine Society decided not to nominate a member to this Committee, Mr. McDonough was chosen to sit on the Committee to bring the number to the required fifteen.

It is hoped to carry out the work of this Committee with the least delay and to prepare a constitution and body of rules for the everyday working of the Society as soon as possible. These will be submitted to a general meeting, in approximately two months time, at which the election of office-bearers will take place and a programme will be prepared for the coming season.

In closing this historic meeting, Mr. Gregory expressed his gratification at the excellent response the organizers had met with, as evidenced by the keen attendance that night. He was in no doubt now that there was every prospect that the new Society would be a strong and worthy advocate of photography in this State. R.G.

AWARD LIST

Maitland Photographic Exhibition

SILVER PLAQUE: C. L. Leslie (*Homing*).
BRONZE PLAQUES: F. Tully (*Thunder Cloud*); D. McDermant (*Le Chef*).
CERTIFICATES OF MERIT: K. J. Tester (*Into Tomorrow*); E. Robertson (*Shipmates*); F. Tully (*Sunlit Sentinel*); N. Osoline (*Shadows on Sand*); C. L. Leslie (*The Duenna Laughing*); C. S. Christian (*Landscape*); D. M. Saunders (*Myall and Maelstrom*).
HIGHLY COMMENDED: H. E. Gain (*Hunter Valley Scene, Wild Life*); L. J. Dundon (*The Old Wheel*); H. C. Devine (*"Look, Mummy", Autumn, Gilmore Creek*); E. Robertson (*A Little More Salt, Hilarity, Mata Hari*); D. M. Saunders (*High on the Tors, Grand Finale*); N. Osoline (*"Yo-hoo"*); R. Warlow (*Mar Whing*); J. R. Hopkins (*Jackaroo*); K. L. Aston (*Joan, Old Lamps and British Justice*); F. Tully (*Camera Man*); G. E. Him (*Cinderella*); A. Doney (*Mischief*); C. S. Christian (*Window of the Past, Spring Will Come*); L. Webb (*The Three Bears*); R. Ferris (*Ice Etching*); C. L. Leslie (*Elite Company*); W. S. Prior (*Play Suspended*).

TOOWOOMBA CAMERA CLUB

At our Annual General Meeting on Jan. 8, held in the Board of Adult Education Rooms, the following officers were appointed: *President*, S. Apelt; *Secretary-Treasurer*, M. Walter; *Committee*, H. J. Merrin, J. Russell, K. Byrne, D. Stark and W. Shore. We have arranged quite a comprehensive programme for the ensuing twelve months. S.A.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The Society is now forming an Anglo-Australian Colour Circle, which will forward colour slides to overseas workers.

A few vacancies exist for colour workers who might be interested. Full details can be obtained from the Colour Circle Secretary, Mr. L. J. Dundon, 20 Galway Avenue, Plympton, South Australia.

For black-and-white workers who desire to join the A.P.P.S., another local Circle is being formed and information can be obtained from our General Secretary, 18 Wellington Road, Maylands, South Australia. D.H.F.

DEVONPORT CAMERA CLUB

At the conclusion of the General Meeting on Jan. 18 the pictures from the Southern Tasmanian Photographic Society's Exhibition were hung in club rooms. The exhibition remained open for the following three days and nights. S.C.B.

ADULT EDUCATION ASSOCIATION CAMERA GROUP (Melbourne)

The final meeting for the year was held on Dec. 7 and took the form of a social gathering at which club members were entertained by fellow member Doug Wickham. Our thanks go to Doug and Mrs. Wickham for a thoroughly splendid evening.

The awards for the Print of the Year and the Aggregate Trophy were won by Ivan Morley. Presentations were made by our guest for the evening, Mr. John Warlow, who has helped us on more than one occasion throughout the year. Miss Fraser won the Colour Section with an excellently composed landscape slide. E.N.G.

The 'Last Page'

C. L. Leslie will be judging at Goulburn this month on the occasion of the Goulburn A.P. and H.'s 63rd Annual Show (and, incidentally, C.L.L. tells us that he has changed over from the State to the Commonwealth Public Service and will be working with the C.S.I.R.O. in Canberra). Returning to the matter of Goulburn Show, there will again be eight sections, *viz.*, Design and Texture, Flower or Still Life, Landscape or Seascape, Animal Study, Child Study, Figure Study, Best Human Interest Enlargement, and Character Study. The first prize in each class is £2/2/-, the entry fee being 5% of first prize to members of clubs and 10% to non-members. In addition, return postage is necessary.

Jack Cato tells us that most aptly he finished writing "The Story of the Camera in Australia" on Australia Day (Feb. 1, 1954). He has hopes that the completed volume will see the light of day during the coming winter.

We are indebted to *Kodakery*—the newspaper published in Rochester, N.Y. for men and women of the Eastman Kodak Company—for an account of how Lou Parker was able to secure the picture "Desert Ridges" which won the solid gold George Eastman Memorial Medal for the best pictorial Monochrome print in the "19th Kodak International Salon of Photography".

Lou believes that Salon pictures outdoors must be taken early or late in the day to secure the best shadows. His winning picture was made in the desert, at 6.30 in the morning, near Stove Pipe Wells where the dunes and rocky hills made the subject for this dramatic composition.

His camera was the Kodak Medalist, with a K2 Filter and Plus-X Film. Because of the great amount of reflection he stopped the lens opening well down and used a high shutter speed. The print was made on 'G'-surface paper and toned in selenium to give a warm image.

Lou Parker also achieved the success winning J. E. McGhee Award with his *Alice* for the best hand-coloured or Flexichrome print in the salon. This photograph, as a black-and-white, won many salon awards for Lou. When convalescing from an operation two years ago he coloured a Flexichrome print of this picture of his daughter. Another of his Flexichromes, *Early Morning* at *Peggy's Cove* won him a Silver Medal.

Lou Parker holds a print of "Desert Ridges," which won for him the George Eastman Memorial Medal in the 19th Kodak International Salon of Photography.

"MEMORABLE PHOTOGRAPHIC OCCASIONS"

It is planned to repeat the very successful feature "Memorable Photographic Occasions" which proved so successful when it was organised some four years back and duly published in the issue for October, 1950. The closing date will be announced later—meanwhile we would appreciate prospective contributors giving thought to this interesting illustrated assignment.

Modern Photography, (New York) issues of January and February 1954, carried "The George Eastman Story" featured as "Exclusive!"

One of the largest of the many photographic murals of our Royal Couple to grace the streets of Sydney during February was that displayed outside the Kodak Store at 379 George Street. It measured 15' by 10'—and, incidentally, attracted the eye of one of the roving cameramen of the *Sydney Morning Herald*, his photograph being duly reproduced in that paper for 23rd January. A few days later "386" was to have its turn when that store's attractive Royal window display was featured in the same newspaper.

A press release from the well-known publishing house of C. J. Bucher (Lucerne) informs us that early this year it will be publishing the First Year Book of the *International Federation of Photographic Art* the membership of which body is now in excess of one hundred thousand. Most of the reproductions will not have been previously published. Page size is 24 by 32 cm. and the price is Frs. 26 in Swiss francs.

From *The Museum of Modern Art* (11 West 53 Street, New York 19, N.Y.) come details of its *Twenty-Fifth Anniversary Exhibition* which features *The Family of Man*. In this exhibition the main theme is to be on "the gamut of life from birth to death with emphasis on the everyday relationships of man to himself, to his family, to the community and to the world we live in". Unfortunately the closing date is set on April 10th 1954—a date which does not permit of much time for the assembly on an international basis of an exhibition of such scope and magnitude. A copy of the relevant press release may be inspected at the editorial office.



FIRST "A.M." AWARDS

N. Ozolins gained a £10 award in the first weekly section of the *A.M. £2500 Photographic Contest*. Full details will be found in each issue of *A.M. N.O.'s* study was a documentary one showing a railway ticket seller on duty; it represented an excellent piece of technical photography.

Other weekly awards were gained by A. E. Gittos, G. C. Cull, J. Street, E. Baumwald, E. W. Spargo, J. Brown, E. Hendrick.

From Jean Prinnet, Conservateur du Cabinet des Estampes, Bibliothèque Nationale, Paris (France):

"Le numero de *The Australasian Photo-Review* que vous voulez bien m'adresser m'a vivement intéressé et je vous remercie de m'avoir inscrit sur la liste de vos services réguliers. Votre revue sera, j'en suis persuadé consultée avec profit par les visiteurs du Cabinet des Estampes qui pourront suivre ainsi toute une série d'activités et de recherches et connaître régulièrement une sélection de photographies de qualité."

Incidentally *Photo-Monde* (Paris) for Dec./Jan. 1954 carried a very complete and excellently illustrated article concerning the activities of the Cabinet des Estampes. We learn that the *Bibliothèque Nationale* "has in its collection more than a million and a half photographs which have, for a hundred years, been methodically catalogued both according to their authors and to their subjects." We are also told that special attention has been paid to those instances in which photographers have been indebted to artists and *vice versa*. It would appear that the examples falling into the latter category are more extensive and more important than one might at first imagine.

The 20th Kodak International (for staff members of the Kodak organisation throughout the world) will next be held in Rochester (U.S.A.) under the General Chairmanship of Frank J. Fernandez. F.J.F. incidentally distinguished himself by gaining a silver medal at the 19th, this being his first appearance amongst Salon enthusiasts.

Excerpt from "Portrait, Figure and Other Work with a Miniature Camera," by L. E. Broome:

"One of the things I learned from Fennah's lecture, 'Small Negatives, Big Prints', which seems so simple now, was that if you are going to use 35mm. material you need a good heavy tripod and a cradle in which to hold the camera because, especially in the case of the Contax, the tripod bush is usually in the most flexible part of the camera, namely the base, which is detachable. I did not get very far with my portraiture before I came up against the fact that you cannot retouch a 35mm. negative—or, if you can, you are a better man than I am. It seemed obvious, then, that if you could not retouch the negative you had to do the retouching on the subject's face, and I proceeded to learn the art of make-up. There weren't any books about it at the time and I had to learn the hard way, by trial and error, getting girls from the office to come along to be photographed and so act as guinea pigs. I had the sense to take a few pictures before I applied the make up, in order to ensure that there would at least be something to show for the girl's trouble. Nowadays I very rarely photograph a woman without spending anything up to half an hour on the make-up, and this time is well spent for the results it gives me, because, although in some cases the pictures may not be improved by it, it is certainly a fact that in the case of women it has an extraordinarily valuable psychological effect."—*"The R.P.S. Photographic Journal," Aug. 1953.*

R. M. Kefford was represented by two full-page plates in the *Walkabout* portfolio for last month, one being an *A.P.-R.* prizewinner of a few months back.

Though Holtermann's Tower still remains the highest point of North Sydney as viewed from Sydney Harbour, it can no longer be considered the dominating feature that it was in B.O.H.'s day, for its supremacy has been challenged by an immense office building erected somewhat lower down the hill at the corner of View and Blue Streets. But, to an extent, Holtermann still has the last word—the foundations of the new structure rest in the self-same quarry from which came the great blocks of sandstone for his famous tower. (*Our information from Herbert J. Rumsey.*)

Plans are well advanced for an important exhibition featuring the photographs made last year by Axel Poignant during his one-man expedition amongst the lesser known tribes of Northern Australia.

Now on sale with the general booksellers is *Sunburnt Country*—a gift volume written and edited in London by Australians resident in that city. The volume is illustrated by about fifteen striking photographs, the originals of which formed the basis of a fine London display in the windows of Kodak Limited in Kingsway.

The Photographic Society of New Zealand

1954 ANNUAL CONVENTION NELSON, N.Z.

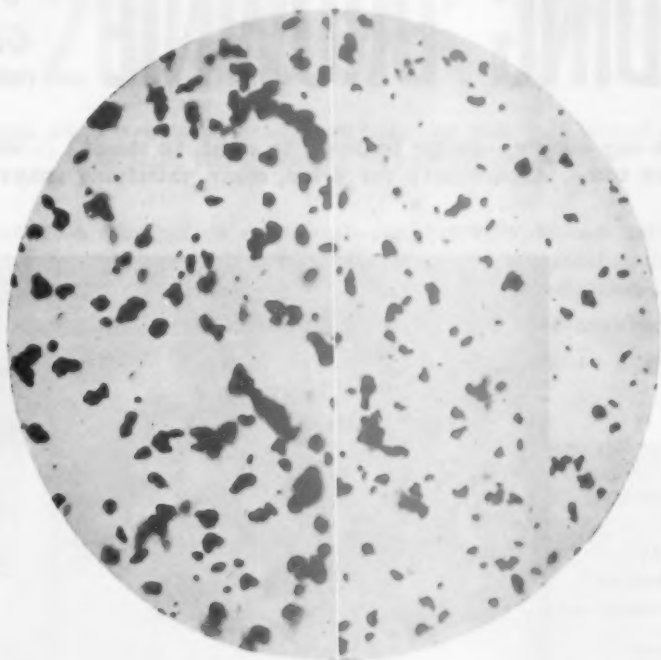
DAY PROGRAMME

- 30th April: Registration and Official Welcome.
- 1st May: Day trip to Motueka area and Coastal area near Kaiteiteri Beach.
- 2nd May: Day trip to Lake Rototiti.
- 3rd May: Nelson City, Cathedral, Parks and Gardens and Maitai Valley.
- 4th May: Trip to Golden Bay, Takaka, Pu Pu Springs, Pohara Beach, Tarekohe coast.
- 5th May: Afternoon trip to Tahunanui Beach and Nelson's waterfront.
- 6th May: Day Trip to Pelorus Valley.
- 7th May: Motueka Valley.

EVENING PROGRAMME

- To be selected from the following:
- The Nation's Tribute to Harold Cazneaux, Hon. F.R.P.S. (Recorded Programme from Australia).
- A Business Session.
- Illustrated Tape-recorded Lectures from the Photographic Society of America.
- The Fifty-six Best from the Third Kodachrome Contest (organized by the A.P.-R.).
- The Wiltshire Cup (Club Entry for Colour Slides).
- The P.S. of N.Z. National Salon.
- The Davies Trophy (for individual entries in colour and black-and-white).
- A Programme from the Royal Photographic Society.
- A Screening of motion pictures made during the 1953 Convention.
- A Demonstration and Talk on Portraiture.
- The Concluding Session of the Convention.

Note: The above is a summary only of Convention activities. Further details are obtainable from the Editorial Office.



PROOF . . . that Kodak Microdol Developer yields a finer grain size than other developers

No, this is not a picture of the moon . . . it is a photomicrographic comparison print showing the grain size of Kodak Plus-X Film as developed in Kodak D-76 Developer (at left) and in Kodak Microdol Developer—modified (at right).

So you see, when your subject demands extra fine-grain development, you'll find Kodak Microdol Developer is your best choice. Its capacity to produce extremely fine-grain enlargements from small negatives with minimum loss of emulsion speed particularly recommends it to the exhibition worker. Its clean-working properties include remarkable freedom from any tendency to form scum and sludge, freedom from calcium precipitation, even in hard water, and freedom from staining tendencies. Even with forced development, it produces very little image fog. It is free from the toxic tendency of paraphenylenediamine developers. Available in 20 oz., $\frac{1}{2}$ gal. and 1 gal. packs. For complete technical information the Kodak Microdol Data Book is available at all Kodak Stores. Write or call for your copy.

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2. Renowned Meniscus lens for sparkling, easy-to-make snapshots.

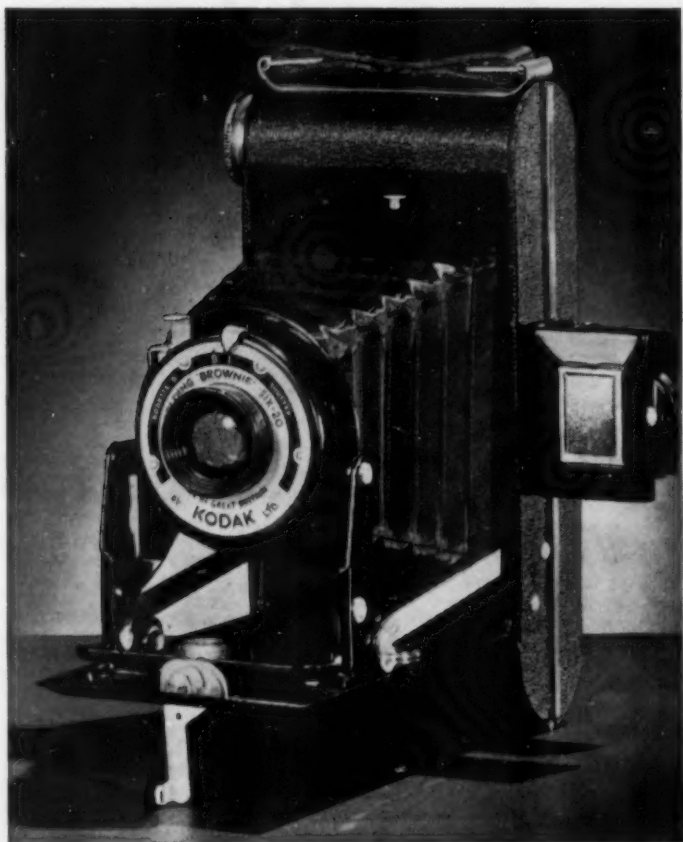
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4. Quick, easy sighting through optical direct-vision viewfinder.

5. Single action opening and closing.

6. Lens is fixed-focus—no adjustments required.

7. All-metal (rustproof) body with black grained leatherette covering.



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(f/4.5)

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Six-20 BROWNIE

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4. Two extra-large viewfinders—so clear, brilliant, and easy to see.
5. Sound metal construction throughout plus Kodak reliability.
6. Top quality Kodak Meniscus lens for needle-sharp pictures.
7. Built-in lens hood for better against-the-light pictures.

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- 2043—V.P.K. Regular Model .. £3
 2043—Ensign Auto-Range, Ensar f/3.5 lens, Epsilon 8-speed shutter, built-in rangefinder, £21/15/-
 2418—V.P.K. Kodak Special, f/4.5 lens .. £8
 2423—Ensign Selfix 220, Ensar f/4.5 lens, 4-speed shutter .. £10
 2449—Rolleicord, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Triotar f/4.5 lens, £24
 2450—Auto-Graflex, $3\frac{1}{2}" \times 4\frac{1}{2}"$, Kodak f/4.5 lens, 1 D.D. slide, film pack adapter, case, £24
 2432—Ensign 16/20 Model II, Ross f/3.5 lens, albadatype viewfinder .. £19
 2439—Argus Model K, 24 x 36mm., f/4.5 lens, case, £8

KODAK STORE, 379 George Street, Sydney

CAMERAS

- 2216—Foca, Model IV, 24 x 36mm., Oplar f/2.8 coated lens, focal plane shutter, slow speeds, always-ready case .. £70
 2269—Ensign Auto-Range, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder, Price .. £19/10/-
 2276—Ensign Commando, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder, £33/10/-
 2330—Agra, $2\frac{1}{4}" \times 3\frac{1}{4}"$, Apotar f/4.5 lens, 8-speed shutter, case .. £11/10/-
 2366—Ensign Selfix 16/20, $1\frac{1}{8}" \times 2\frac{1}{4}"$, Ross Xpres f/3.5 lens, 8-speed Epsilon shutter, £18/10/-
 2606—Rolleiflex, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Tessar f/3.5 lens, Compur-Rapid shutter, lens hood, always-ready case, Price .. £28/10/-
 2614—Ensign Ranger, $2\frac{1}{4}" \times 3\frac{1}{4}"$, Ensar f/6.3 lens, 3-speed Trikon shutter .. £7/10/-
 2626—Six-20 Kodak Junior, $2\frac{1}{4}" \times 3\frac{1}{4}"$, K.A. f/6.3 lens, 3-speed shutter, case .. £7
 2630—Purma Special, $1\frac{1}{4}" \times 1\frac{1}{4}"$, Beck f/6.3 lens, filter, close-up lens .. £2/10/-
 2632—Leica IIIC, 24 x 36mm., 50mm. Elmar f/3.5 coated lens, always-ready case .. £105
 2641—Six-20 Kodak "A", $2\frac{1}{4}" \times 3\frac{1}{4}"$, K.A. f/6.3 lens, 2-speed Dakon shutter .. £7/10/-
 2644—1a Autographic Kodak, $2\frac{1}{4}" \times 4\frac{1}{4}"$, f/7.7 lens, 2-speed shutter .. £3/10/-
 2645—Flexaret II, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Mirar f/4.5 coated lens, 8-speed Prontor shutter, always-ready case, Price .. £27/10/-
 2650—Rolleiflex Auto, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Tessar coated lens, Compur-Rapid shutter, lens hood, green filter, always-ready case .. £80

SUNDRIES

- 2643—Colmont 8x 30 Binoculars, coated lens, strap, Price .. £12
 2647—Aldis 2" x 2" Slides and Strip Projector, 150mm. Aldis f/3.2 lens, 115v. 1,000w. lamp, built-in transformer, lead .. £115
 2617—Photo Lab. Index, 5th edition, in box, £4/15/-
 2398—Johnson V/25 Enlarger, $2\frac{1}{4}" \times 3\frac{1}{4}"$, 4" Dallmeyer f/4.5 lens, carrier, leads, lamp .. £40
 2660—Graflex Magazine, $3\frac{1}{2}" \times 4\frac{1}{2}"$, 18 film septums £12
 2660—Cooke portrait lens, $10\frac{1}{2}"$, f/3.5, focussing mount .. £20

CINE

- 2642—Eumig 2x telephoto lens, adapter .. £9
 2636—Bell and Howell Filmo Camera, 16mm., 100ft. loading, 1" Lumax f/1.9 lens, 4" Dallmeyer f/4.5 telephoto lens, 2" Cooke Kinec f/3.5 lens, case, adjustable viewfinder .. £187
 2311—M.C.M. Tourist Camera, 16mm. Som Berthiot f/1.9 lens, wrist strap, 8, 16, 24 and 64 frames per second .. £90

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

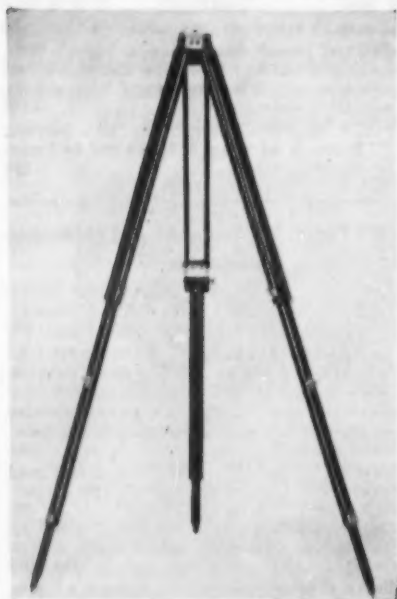
- 9929—Zeiss Super Ikonta, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Opton Tessar f/2.8 coated lens, Compur-Rapid shutter, coupled rangefinder, always-ready case, £70
 9928—Kodak Duo, $1\frac{1}{8}" \times 2\frac{1}{4}"$, Kodak Anastigmat f/4.5 lens, speeds 1 sec. to 1/300, B and T, always-ready case .. £16/10/-
 9920—Rolleiflex, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Opton Tessar f/3.5 coated lens, Compur-Rapid shutter, two filters, hood, always-ready case .. £80
 9918—Flexaret, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Mirar f/4.5 coated lens, speeds 1 sec. to 1/150 and B, always-ready case .. £22
 9916—Ensign Auto-Range, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Zeiss Tessar f/2.8 lens, speeds 1 sec. to 1/400, B and T, always-ready case .. £32/10/-
 9914—Kodak Vollenda, $2\frac{1}{4}" \times 3\frac{1}{4}"$, Xenar f/4.5 lens, speeds 1 sec. to 1/300, leather case, £10/10/-
 9986—Solida, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Xenar f/3.5 coated lens, speeds 1 sec. to 1/300, B and T, always-ready case .. £20
 9982—Contax 2A, 24 x 36mm., Sonnar f/2 coated lens, speeds $\frac{1}{2}$ sec. to 1/1250, and B, always-ready case .. £95
 9862—Auto Graflex, $3\frac{1}{2}" \times 4\frac{1}{2}"$, Cooke f/4.5 lens, 3 D.D. slides, film pack adapter, roll holder, always-ready case .. £30
 9861—Iloca, 24 x 36mm., f/4.5 coated lens, speeds 1 sec. to 1/300, and B, always-ready case, £12

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CAMERAS

- 887—Ensign, Auto-Range, Ensar f/4.5 lens, coupled rangefinder .. £25
 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter .. £9/15/-
 1050—Ensign Commando, Ensar f/3.5 lens, coupled rangefinder .. £39/10/-
 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter, Price .. £13
 1119—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter .. £8/10/-
 1124—Ensign Selfix 16/20, Xpres f/3.5 lens, 6-speed shutter .. £22/10/-
 1135—2A Autographic Brownie, Rapid Rectilinear lens .. £4/5/-
 1158—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed shutter .. £11/10/-
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